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"OLD ENGLISH."

At the Haymarket.

Play, in Three Acts, by John Galsworthy, Founded on his Story, "A Stoic!" Produced at the Haymarket Theatre on Tuesday, Oct. 21.

Sylvanus Heythorp	Norman McKinnel
Gilbert Farney	Austin Trevor
Bob Pillin	Reginald Bach
Charles Ventnor	Lawrence Hanray
Mr. Brownbee	Charles Garry
Another Creditor of old Heythorp	Charles Maunsell
Rosamund Larne	Irene Rooke
Phyllis	Joan Maude
Jock	Lewis Shaw
Joseph Pillin	H. R. Hignett
Adela Heythorp	Louise Hampton
Two Clerks	Godfrey Winn
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A Reporter	Charles Maunsell
Letty	Kitty Gordon-Lee
Meller	Cecil Brooking
Molly	Ethne Honan

Mr. Norman McKinnell, who has played the strong business man too often to enumerate, has been given the part of his career in Mr. Galsworthy's new play, produced before an enthusiastic audience on Tuesday of last week. Sylvanus Heythorp—"Old English"—is a fine creation that has been quickened into living, breathing reality by Mr. McKinnell's magnificent acting. Between them the author and the actor have presented a splendid piece of portraiture; an old master painted in perfectly directed strokes which is immediate in its appeal to the imagination and exact and true in its delineation of character.

The picture is of a gentleman of the old school whose father and grandfather were "three bottle men," who revelled in Jorrocks and talked of Jenny Lind, Kemble and Cremorne Gardens, and whose wild oats were never reaped in remorse and regret. If he had cast his bread upon the waters of pleasure in the youth, it was returned to him in pleasant memories in the many days of his old age. At eighty we see him straight and strong; a little weak in his walk, but direct in his mind and as fond of his dinner and his cigar as he had ever been. "Good for another twenty years," he told his ailing, puling, water-drinking friend, Joseph Pillin. His only anxiety was to provide for his two grand-children—the son and daughter of an illegitimate son who had died. Owing to an unfortunate mining speculation, Sylvanus was a comparatively poor man, reliant almost entirely upon his directorships, and at the opening of the play we find him handling a meeting of his creditors. He settles to pay them a yearly sum out of his income. His legitimate daughter, a hard, unsympathetic woman, "too holy to marry," whom he despises, has been provided for, and there remain only the grandchildren and their mother. In connection with the sale of some ships to the company of which he is chairman, he succumbs to the temptation of a secret commission. It is the vendor (his old friend Pillin) who will suffer, and not his company, for the price had been agreed. He induces Pillin to settle £6,000 upon his protégés, and it is this deal that brings about his downfall. Through his careless, slovenly-minded daughter-in-law a foxy solicitor, one of his creditors and a shareholder in the steamship company, hears of the settlement and attempts to blackmail the old man. Heythorp has him thrown out of the room, and then realises that his career is at an end and he will be reliant upon his puritanical daughter. A stoic to the end, he orders a magnificent dinner, sends his congratulations to the cook, and settles down to a fine old brandy and a cigar. The last night of his independence shall be a magnificent one. So "Old English" died as he lived—straight, strong, defiant to the last.

It is a long play, which is designed entirely to bring the principal character into fine relief. The others—the creditors and the shareholders, the two Pillins, the grand-children and their mother—are there to compose the picture, a well-sketched-in background to bring out the quality of the central figure.

Mr. McKinnell's still, forceful acting as the old stoic will remain a memory when most things in the theatre of to-day are forgotten. It is a remarkably dominent piece of characterisation, as firm as a rock and as intense as it is strong. Mr. H. R. Hignett was excellent in the contrasting figure of the whimpering old friend, and Miss Irene Rooke made an interesting study of the careless-minded Irish daughter-in-law. Miss Joan Maude acted very charmingly as the granddaughter, and Mr. Reginald Bach, after playing so many old men, renewed his stage-youth very delightfully as her shy, decent-minded lover. Their scenes together

(Continued at foot of col. 4.)

[Photo Fielding.

SANDY POWELL.

With the brief time at his disposal at the Holborn last week Sandy Powell must have made an instant success, as on Tuesday night the management requested him to deputise at the New Oxford in the absence of Will Fyffe. At the latter house Sandy scored one of the biggest successes of his career. For Pantomime he has been engaged as Principal Comedian at the Alexandra Theatre, Birmingham, to play Buttons in "Cinderella."

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"SIX CYLINDER LOVE."

At the King's, Hammersmith.

Comedy, by William Antony McGuire, Produced at the King's, Hammersmith, on Monday, October 27.

Mr. Burton	Charles Groves
Mrs. Burton	Phyllis Relph
Phyllis	Dorothy Turner
Mary	Nancy Burt
Margaret	Louise Prussing
Bertram	Charles Carson
Harold	Noel Goodwin
Gilbert	Bobby Howes
Marylin	Edna Best
Donroy	Cyril Raymond
George Stapleton	Ian Fleming
Smith	John Collins
Johnson	Frank Leslie

It is a good thing that last week's Motor Show is over. If "Six Cylinder Love" had been presented then, a group of irate motor manufacturers might have stormed the King's, Hammersmith, as a protest against Mr. William Antony McGuire's fierce diatribe against motor cars! This is taking a harmless little comedy too seriously, of course, but the author does suggest that to possess a car is to invite trouble.

Two families are ruined. They live at Golders Green in adjoining houses, and we are first shown a view of Mr. Burton, who has mortgaged his pretty little home and furniture, and is now hopelessly in debt, through the purchase of the car. It is the "accessories," the sycophantic neighbours who are attracted by the car and use his house as a hotel, that are the real trouble. So Burton, through the instrumentality of a quick-fire salesman, sells it to his next-door neighbour, a newly married, very loving young couple named Gilbert and Marylin. Without knowing it, they take over the "accessories." Marylin neglects her home and jazzes round to night clubs, and Gilbert borrows money from his employer, and is then rather upset because it is called embezzlement. So another pretty home has to be sold, and in the last act the two families are found living in one tenement house in Islington—ruined, but happy. The Juggernaut of a car is sold to the caretaker of the house, and Gilbert's employer (impressed by his renewed determination) relents, and takes him back in his employ.

It is all very artless, and entirely pleasant. The idea is fresh, some of the lines are very witty, and several of the situations quite amusing. The play, which is a big American success, has been Anglicised to the extent of the place names—the characters still refer to the summer porch and the country club. Such names are unknown in Golders Green!

The first act dragged a little, and the playing wants speeding up: otherwise it is excellently acted. Miss Edna Best and Mr. Bobby Howes were delightful as the newly married Marylin and Gilbert, and made their points cleverly and amusingly, but perhaps the best performance came from Mr. Charles Groves, who, as Burton, gave a careful and naturalistic study of a typical middle-class householder. It was a very easy and convincing piece of acting. Mr. Cyril Raymond was good as a motor salesman, and other parts were well handled by Mr. Charles Carson, Miss Phyllis Relph, Miss Dorothy Turner, Miss Louise Prussing, and Mr. Noel Goodwin.

"King Henry IV., Part 1, will be given as a dramatic reading by the British Empire Shakespeare Society, under the direction of Howard Rose, at the Haymarket Theatre (kindly lent by Mr. Frederick Harrison), on Friday afternoon, with the following cast:—Edmund Willard, Henry Hotspur; Alfred Clark, Sir John Falstaff; Felix Aylmer, Prince Hal; George Zucco, Owen Glendower; Howard Rose, Sir Richard Vernon: Henry Oscar, Henry IV.; Florence Saunders, Lady Percy; Barbara Gott, Mistress Quickly. Others taking part are Harding Steerman, B. A. Pittar, Alexander Sarner, E. C. Cove, Horace Sequeira, Charles Thomas, William Monk, Carleton Hobbs, also Anita Edwards and Dorothy Freshwater. The reading is open to the general public, and students in parties of not less than 12 will be admitted at half-price to all parts

(Continued from col. 2.)

were a pleasant feature of the production. Miss Louise Hampton, in the small part of Adela Heythorp, Mr. Austin Trevor as the company secretary, and Mr. Lawrence Hanray as the wretched, blackmailing lawyer, deserve the highest praise for their performances, and in smaller parts Mr. Charles Garry and Miss Ethne Honan (an entrancing Irish housemaid) should be mentioned.

The period of the play is 1905, and the ladies' dresses reminded us of the great improvement that twenty years have made. Mr. E. Lyall Swete's production was splendid, and the settings by Messrs. Joseph and Phil Harker had the feeling of solidity and were true to period.

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Dec. 8, 15, Jan. 19, on.
GAIETY THEATRE, HASTINGS,
Dec. 8, Christmas vacant.
PLEASURE GARDENS, FOLKESTONE,
Dec. 8, Jan. 5.
HIPPODROME, MARGATE,
Now Booking 1925.
THEATRE ROYAL, WORTHING,
Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD,
Dec. 22, Jan. 19, Feb. 16, 23, Mar. 30, Apr. 6, on.
GRAND THEATRE, LUTON,
Dec. 29, Jan. 19, Feb. 23, Mar. 2.
Twice nightly, March 30, April 6, 13, May 11, on.
London Representative, O.H., Blackpool.
Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED, First-class Attractions.

Christmas, Dec. 22 and 29, for suitable attraction.
Now Booking 1925.

A. DOUGLASS,
Winter Gardens, New Brighton.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres,
T. ELDER HEARN
(Now in assn. with N.V.A.),
18, Charing Cross-road,
Has several Record-breaking Revues Vacant from Dec. 8, onwards. Also Star Vaudeville Acts.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."
Either or both plays, once or twice nightly.

WANTED, through misunderstanding,
Nov. 3.
Nov. 17.
Wire for these dates to
MADGE HOPE, New T., Andover.

Booked at all the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
No. 1 Company, including Wilfred Shine.

WANTED, Nov. 24 (to oblige Mr. Laidler) and Dec. 1 (to precede the Regent Theatre, London).

A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, Dec. 8, 15.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

CHALMERS MACKEY.

"THE WEARIN' O' THE GREEN,"
Musical Comedy Costume Play.
One Long Scream of Laughter.

WANTED, Jan. 5 and 12.
Jan. 5 and 12.
Jan. 5 and 12.

CHALMERS MACKEY,
K.T., Greenock; next, Princess's, Glasgow.

"THE FAKE."
By Frederick Lonsdale.
From the Apollo, London.

WANTED, Nov. 17 (between Doncaster and Peterborough).
Dec. 1 (precede Cheltenham).
Nov. 17 and Dec. 1.

LAURENCE, this week, Lyceum, Newport. Next week, Grand, Swansea.

WANTED, Monday next,
CHARM'S PRODUCTIONS.
Comedy Revue,
"HULLO! BUBBLES,"
"HULLO! BUBBLES,"
in Five Scenes.
VACANT MONDAY NEXT, NOV. 3.
Also Nov. 10 and 17.
Cast includes Lola Charm.
22 Artists 22.
Refer manager here re show.
Wire, LEON, Coliseum, Kettering.

WANTED, Nov. 24, follow Southampton,
"ROSETTE" REVUE.
The big laughing show, featuring Billy Merrick, star comedian, full cast and chorus. This, Theatre, Sheringham. Next, New Theatre, Andover.

WANTED, Monday,
"SHIP AHOY!"
"SHIP AHOY!"
Printing ready.
Wire, GALLIMORE, Empire, Swadlincote.

"ALADDIN PANTOMIME."
WANTED, Theatre or twice-nightly Music Hall, Jan. 5 and 12 (South), good production.
EDWARD CRANSTON, 19, Sackville-street, Piccadilly, W.1.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS."
West-End Production direct from THE ROYALTY THEATRE.
Company includes
CHRISTINE SILVER
as
Fifi Morgan.
WANTED, Dec. 8, and Spring, 1925.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, Nov. 24, Nov. 24.
Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy,
"THE PRIVATE SECRETARY."
WANTED, Nov. 24, Nov. 24.
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, First-class Theatres,
Payne Seddon and Clifton Alderson's Co.,
"THE FARMER'S WIFE."
Still playing to capacity in London.
The biggest laugh of the century.
Christmas, early January and Easter.

Mr. and Mrs. Edward Whitty's Co.,
"PLUS FOURS,"
The farcical success of two London Theatres,
Dec. 15, 22 (North).

THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

FRANK FORBES-ROBERTSON COMPANY in Repertoire.

WANTED, Nov. 17
(to follow Sheffield).
Also
Nov. 24,
owing to extension of tour.
Wire,
LINNET,
Regent Theatre,
London, N.W.1.

WARDEN AND HOOPER'S PRODUCTIONS.

"THE LILIES OF THE FIELD."
WANTED, Dec. 1 and 29, Feb. 9 and 23, March 30, April 6 (?).
Once or Twice Nightly.

"OUR LIZ."
Twice Nightly Only.
Only vacancy this year, Dec. 8.

"GABRIELLE."
Vacant Dec. 8, London only.

"THE WAY OF AN EAGLE."
Vacant Dec. 1 and 8.
Once or Twice Nightly.

"DICK WHITTINGTON."
Artillery Theatre, Woowich.

"SIX CYLINDER LOVE."
Booking later for 1925.

MILTON BODE & FRED W. WARDEN'S "THE RAT."
Packing the Garrick Theatre.
Once or Twice Nightly.
Vacant April 13, 20 (?), May 4, Aug. 10 and 17, Sept. 14 and 28, onward.

All communications,
K. P. HOOPER,
21, Panton-street, London, S.W.1.

YOURKE CHALLENOR and FLORENCE PREVOR.
Supported by an All-star Cast, in
"ARE YOU A MASON?"
"ARE YOU A MASON?"
"ARE YOU A MASON?"
The principal No. 1 company.
Once or twice nightly.
WANTED, Nov. 10, onwards, with exceptions.
General Manager,
LESLIE NEILSON CLARE,
West Pier Brighton. Next, Globe Theatre, Deal.

"FATA MORGANA."
"FATA MORGANA."
"FATA MORGANA."
"FATA MORGANA."
"FATA MORGANA."
"FATA MORGANA."
The present Criterion Theatre Success.
Tour starts Nov. 10, T.R., Brighton.
Booked Hastings, Folkestone, D.P., Eastbourne, &c.

JANE WOOD as MATHILDE.
WANTED, Dec. 8, onward.
WEATHERSBY,
3, Bedford-street, W.C.2.

"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
"THE BEGGAR'S OPERA."
WANTED,
Nov. 24,
Dec. 1, 22 and 29.
All communications:
F. H. FOWLER,
Coniston, Cambridge-road, Teddington.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, A REALLY STRONG SOPRANO.
GOOD APPEARANCE. TALL.
THOSE WITH A NAME PREFERRED.
AUDITION 12 O'CLOCK, SATURDAY NEXT.
PHOTOS. AND FULL PARTICULARS TO PIMPLE, GRANVILLE MUSIC HALL.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours.
Also Refined Pupils to Train.
Paris, Ballets, Troupes.
79, New Oxford-street, W.C.1.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Cheniston-gardens Studios, Kensington, W.8.

ARTISTS WANTED.

WANTED, by Royal Academy Exhibitor, suitable subject (not nude), for Academy picture; preferably from West-End stage; portraiture in oils given in lieu of time for sittings. Apply in writing to A. M., The Garden Studio, 1, Fitzroy-road, Regent's Park, N.W.1.

WANTED Known, 20 selected children will be trained at specially reduced fees for a Children's Ballet. Applicants chosen by private audition. Write, THE IOLANTHE SCHOOL OF DANCE, Westbourne Hall, W.2.

WANTED, young lady, between 16 and 20 years of age, as Model, by gentleman artist; must be pretty and well defined and shapely figure; experience not essential. Very good terms to suitable model. Full particulars and photo (returnable) to X. Y., Box 332, "The Era."

ARTISTS' WANTS.

HESSIE GORDON and her Violin.
WANTED, Revue, M.H. Act, C.P., or Hotel.
15, Westbury-road,
Westbury-on-Trym, Bristol.

WANTED Known, TERRY GLYN, Lt. Com. and Dancer, with a tenor voice, vacant. Wire, 48, Osborne-terrace, S.W.8.

STAFF WANTS.

WANTED, position as Manager of M.C. in high-class dance hall; tall smart, 38 years; total abstainer; just concluded successful season one of most exclusive dances on East Coast; highest references. Offers to K., 58, Eastboro', Scarboro'.

WANTED, Joint Engt. by first-class Operator, and wife Orch. Pianiste; 13 years' exp. Box 341, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED, by PERCY CURRY, Comedian, Panto., any principal part; sing, dance, patter; h. refs. Albion Hotel, Sunderland. Wire.

MUSIC HALL ARTISTS WANTED.

WANTED, Entertainers, who can give "one hour" to children in drawing-room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14. 'Phone, Riverside 1131.
Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also 24th, The Great
CELLSUS AND COMPANY,
CELLSUS AND COMPANY,
in a magnificent display of novelties, including
The Great Indian Rope Trick.
Biggest drawing attraction extant.
Shares or salary.
Wire, Palace, Clowne, Derbys.

WANTED, Monday, by The TWO DANIELS, Novelty Comedians. B., 105, Sherbourne-road, Birmingham.

WANTED, Monday, also 10, 17.
CHING-HI-FU.
CHING-HI-FU.
The Great Wonder Worker and Magician, introducing his educated pigeons. 20 minutes' comedy and mystery. Wire your best offers to CHING, 43, Tipcote-hill, Shepton Mallet, Somerset.

Variety Combination, Eight Acts.
WANTED, Monday. Own tabs and Pianist. STANLEIGH, 6, Alexandra-mansions, Judd-street, W.C.1.

WANTED, few immediate dates by CHARD'S Wonderful Dogs. Miners' Hall, Easington Colliery. Dec. 15, Edinburgh Carnival Season.

CIRCUS ARTISTS WANTED.

WANTED, FOR RODEO, LTD.,
OPENING LEEDS,
MONDAY, DEC. 8.
Lady and Gentlemen Riders, with own horses.
First-class, clean, and funny Clowns.
Gymnasts and Acrobats.
High and Low Wire Walkers.
Jugglers.
Indiarubber Men.
Grand Ballets.
Spectacles.
Big and Sensational Novelties.
Comedy and Knockabout Shows.
Clowns with some new gags, ideas, entrees, &c., will receive special attention at the engaging office.
Military Displays.
High Divers.
Water Shows.
Any and everything to complete the organisation of the greatest enterprise in Britain.
Only the best need apply. Artists demanding fancy prices will remain at the starting-post, but those with good acts that can please and draw the public will receive good salaries.
The management would be prepared to entertain the services of a real, live Producer, one able to handle, co-operate, and furnish ideas helpful in the production of "The Fall of Rome," "The Miracle" and "The Battle of the Marne."
Apply, stating terms, enclosing specimens of any letterpress or pictorial printing, to THE MANAGER, Entertainment Department, Rodeo, Ltd., Bardon Chambers, Leeds.
The only address for artists requiring engagement.

WANTED, a few useful Circus Artists; to open Monday, Nov. 3. Send lowest terms to J. SCOTT, Amusement Park, Dover.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known, ROLLO on the High Rope. The most daring and sensational act ever presented. Coms., 98, Peel-st., Rochdale.

WANTED Known, Comical Walker, Clown and Aguest, with good comic entries; also refined Globe Juggling speciality; now vac. Wire offers, COMICAL WALKER, 6, Thornley-street, Wolverhampton.

SKATING WANTEDS.

PALACE PIER SKATING RINK, ST. LEONARDS-ON-SEA.
WANTED, Professional Roller Skater as Floor Manager; permanent engagement to suitable man. Apply, with references, salary expected, THE PIER MASTER.

MUSICIANS WANTED.

WANTED, brilliant Violin-Leader M.D., 5 mats, 6 evenings; also 'Cellist, 3 mats. and 6 evenings; also Drummer, evenings; must be first-class, for cinema. State when can open, salary required, age, &c. (letters only), to M.D., 2, Brentford-street, Moston, Manchester.

WANTED, Violin, M.D.; must be first-rate man; extensive modern library for pictures. Also 'Cellist. Open Nov. 10. Ref., terms, evenings. EDWARDS, 4, Finnart-street, Greenock, N.B.

WANTED, first-class Violin-Conductor, for Halifax; open Nov. 3. Apply, NATIONAL ELECTRIC THEATRES, LTD., Grafton House, Golden-square, W.1.

WANTED, Violin-Leader; pictures; pianist in charge; no Sundays; good-class music; strong tone essential. Apply, terms, refs., &c., M. D., Gem, Dartford.

WANTED, Leader and Solo Violinist, picturedrome, Liverpool district; only first-class artists need apply; must be used to best programme of music; start immediately; good salary. Apply, DEL-MONTE'S, 22, Lord-street, Liverpool.

WANTED at once, first-class Orchestral Violinist-Leader (male); thoroughly experienced in pictures and variety; twice nightly, one matinée; used to Tavan, &c. State absolutely lowest terms, Box 329, "The Era."

WANTED, Musicians, at first-class variety halls.
Swansea Empire, Leader.
Hull Palace, 'Cellist.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned hall.

WANTED, lady Violiniste, also 'Celliste, for Hotel Trio, out of town; good appearance; exp. ess. GIBSON, 13, Cheriton-sq., Balham.

WANTED, lady Violiniste, to deputise for me; this district preferred. VIOLINISTE, 51, Church-street, Camberwell, S.E. Hop 5572.

WANTED, at once, Violinist (male) for Trio work; must be of high standard, with a view to engagements. Write, VIOLINIST, 84, East-hill, Wandsworth, S.W.18.

WANTED, Violinist, good tone, reliable, for evenings only. Terms and experience, CARFAX CINEMA, Horsham, Sussex.

WANTED, good Violinists, for Staff Band. Apply, DIRECTOR OF MUSIC, R.M. Barracks, Deal.

WANTED, Violinist (powerful, and sight reader) for Dance Band; 3 nights weekly guaranteed; one who doubles wind instrument preferred. 61, Dersingham-avenue, Manor Park, E.12.

WANTED, first-class Violinist (must have good tone) and Pianist; experienced in non-stop programmes. Pa., M.D., Picture House, High-st. West, Sunderland.

WANTED, Violinist, young, good tone able to lead if required, also picture fitting experience; good prospects for the right man. Apply, M.D., County Cinema, Taunton.

WANTED, for Empire, Bedford, high-class pictures. First Violin; three times daily. Refs. and terms, BLAKE BROS., Bedford.

WANTED, Violinist requiring cinema experience; expenses paid. Box 331, "The Era."

WANTED immediately, Repet. Violin; must be capable of lead. Send fullest particulars, salary required for 6 evenings, twice nightly, one show Sunday and 3 matinées, HOBBS, Empire, Coventry.

WANTED, Nov. 10, until Christmas, first-class Solo and Orchestral 'Celliste for Scarborough, about 23 hours per week, no Sundays; good vocalists or double-handed an advantage. Apply, MISS HOLLINS, 45, Studley-road, Harrogate.

WANTED, 'Celliste, strong tone, for pictures and varieties; open Monday; permanency; salary £3 2s. 6d. per week of 6 nights; Monday matinée extra. Apply, W. L. ROEDER, M.D., Pavilion, Barnsley.

WANTED, Lady 'Celliste, for London hotel; 7 to 9.30 every evening; must be young and excellent orchestral player. Apply by letter only, giving full particulars of experience, to SEYMOUR, 47, Cricklewood-broadway, N.W.2.

WANTED, smart young 'Cellist, combining Vocal Solos; easy engagement. 'Phone, KETCHELL, Richmond 2722.

WANTED, first-class 'Cellist, lady or gent., for hotel on South Coast; young, well dressed, experienced in Tavan; double other instruments preferred; salary £3 and full hotel accommodation; audition in London essential. Apply, Box 328, "The Era."

WANTED, 'Cellist, doubling Drums, for seaside hotel; must be young. Quote lowest terms, living in. Apply, Box 326, "The Era."

WANTED, for Playhouse, Hitchin, Double Bass; twice nightly and one matinée; open Monday. Terms and refs., BLAKE BROS., Bedford.

WANTED, Double Bass for Sunday evening concerts in Clacton-on-Sea; someone living in district preferred; open Sunday. Lowest terms to ABBOTTS, 47, Uxbridge-road, Shepherd's Bush, W.12.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendant (unmarried), immediately; good Clarinet Player (able to play Solo); ex-Army bandsman preferred. Previous Mental Hospital experience not essential. Wages commence 41s. 6d. weekly and present bonus 12s. 11d. weekly (total, 54s. 5d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, &c.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford.

WANTED, for Novelty Stage Band at Christmas, provinces, 6 to 8 weeks, first-class E flat Saxophone (double Sop. or B flat).
Also other instruments.
All must be good performers and gentlemen.
Audition, London, next week.
Write, stating lowest terms, experience, &c., to FRED SAKER, Prince of Wales' Theatre, Grimsby. Next week, Opera House, Northampton.

WANTED, Organist, male preferred; six evenings, one matinée; £2 10s.; able to relieve Piano or usless. Apply, M. D., Castle Cinema, Brookby's Walk, Homerton, after 2 p.m. Wed., Thurs.

WANTED, lady Pianiste-Vocalist, young; smoke room; live out; lowest terms; Yorks. Box 312, "The Era."

WANTED, Pianist, or Trio or Quartet; lowest terms; small theatre. MANAGER, Palais de Lux, Whitstable, Kent.

WANTED, good Orchestral-Pianist for few weeks. B. WILLOUGHBY, New Central Cinema, Seaside-rd., Eastbourne.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY.
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Winter Term now commenced. A course can be taken at any time. Several members placed during last fortnight. Call for free audition and advice.

WANTED KNOWN. First-class Trio, Violin, 'Cello (or Organ), and Piano, with good library, desire cinema engagement, London only. Moderate terms for permanency.

All communications to
W. E. BOYCOTT.

WANTED, lady Jazz Banjo and Drummer for Touring Revue, London. Applications only, HEARN, N.V.A., 18, Charing Cross-rd.

WANTED, Monday next, good Solo Pianist; salary £2 10s.; or joint couple, Violin and Piano; £6; cinema, evenings only and 1 matinée. Send copy references to F. BERTRAM, 5, Cremfield-rd., Colchester.

WANTED, Orchestral-Pianist for Cinema (London). Apply, with lowest terms, &c., for 6 days, to Box 346, "The Era."

WANTED, for Monday next (if possible), Orchestral Pianist, also Rep. Violin; approx. 27 hours week of six days; must be sufficiently experienced for first-class cinema orchestra. Apply, lowest terms, GENERAL MANAGER, Picture-drome, Eastbourne.

WANTED Known, Lady and Gentleman (Piano and Drums) invite communication, Banjoist and Saxophonist, view formation occasional dance band. F., 3, Carfax, Sydenham, S.E.26. 'Phone, Furley 1769, after 7.

THE MACNAGHTEN VAUDEVILLE CIRCUIT.
PALACE, CARLISLE.
WANTED, smart Drummer with tymps. and full kit, to open Nov. 10; permanency for right man; last drummer held post for 14 years; M.U. terms £3 5s. for twice nightly; half salary for matinées.
Refs., age and full particulars to
H. H. CHARLESWORTH.

WANTED, Tympanist; long tour if satisfactory. Write full particulars of past experience and give references. Only those who can join at once need apply. J. S. BROWN, Manager, Carl Rosa Opera Co., this Palace, Westcliff-on-Sea; next, Artillery Theatre, Woolwich.

WANTED, good Drummer and effects for picture work; three mats., evgs. Age, refs., lowest terms, &c., to M. D., Ye Olde Wyche Theatre, Nantwich, Cheshire.

WANTED, Drummer for Revue Apply, with terms, age, height, to J. DIXON, Fountain Inn, York-st., Ramsgate.

WANTED, Drummer, Tymps., effects. Terms; when vacant. PICTURE HOUSE, High-street, Dumbarton.

Gaiety Picture House, Whitehaven.
WANTED, good Orchestral-Drummer, with Tymps. and all effects; twice nightly; terms £3 per week; M.U. men only. Apply, R. E. THOMPSON, M.D.

PALACE THEATRE, SCUNTHORPE.
WANTED, Drummer, with Tymps. and effects; used to variety and revue. Two latest refs. and lowest terms to MUSICAL DIRECTOR. Will G. Barnes write?

WANTED, first-class Drummer, with Tymps.; used variety; open Monday. Terms, &c., PRANCE, Alhambra Theatre, Devonport.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Violin, Piano, and Tympani Players; pictures; mats. and evenings; 4 hours daily; good players essential; Union members. Apply, letters, CONDUCTOR, 6, Waterloo-street, Clifton, Bristol.

WANTED, first-class London Dance Orchestra; must be playing in well-known West-End place; wanted for occasional engagements in the West of England. A band with a name essential. Apply, Box 327, "The Era."

WANTED, Violinist, Drummer, Saxophonist, Banjoist, dances. State fees and if free Armistice Night. SECRETARY, 19, Dawes-avenue, Isleworth.

BIRMINGHAM CITY POLICE BAND.
WANTED, competent Oboe, Tympani, and Side Drum Players; must be competent performers; age under 30; height 5ft. 8in. Commencing pay, 70s., plus allowance for boots, rent, and band. Good service and widows' pensions. Apply, with full particulars of career, to the CHIEF CONSTABLE (Recruiting), Birmingham.

WANTED, Violin-Conductors (library supplied) and all other instrumentalists, for cinemas in the Midlands and on the South Coast. Terms and references to J. ROSTER LATHAM, 2, Stoneleigh-terrace, Coventry.

WANTED, for a cinema in Northampton, Violinist (Leader), Pianist, 'Cello, and Relief Organist. State terms and full particulars for afternoons and evenings (six days). Apply, GAIETY PICTURE HOUSE, Northampton.

BRITISH SCREEN MUSIC SOCIETY.
(UNDER DISTINGUISHED PATRONAGE.)
WANTED KNOWN, TO CINEMA MUSICIANS, COMPOSERS, CONDUCTORS AND ORCHESTRAL PLAYERS, PROFESSIONAL CINEMA MUSICIANS OF STANDING ARE INVITED TO APPLY FOR MEMBERSHIP. COMPLETE PROFESSIONAL RECORD REQUIRED. IN THE CASE OF FULL MEMBERS WHO PASS THE NECESSARY EFFICIENCY TEST THE SOCIETY MAY BE USED AS A REFERENCE WHEN APPLYING FOR ENGAGEMENTS. FOR FULL PARTICULARS AND OTHER ADVANTAGES, APPLY, SECRETARY, FILM MUSIC STUDIOS, WESTVILLE, BABBACOMBE, TORQUAY.

MUSICIANS WANTED.

ALL INSTRUMENTALISTS.

A STEP TAKEN IN
THE RIGHT DIRECTION TO
SATISFY YOUR AMBITION.

THE BUSY TIME IS CLOSE UPON US. START NOW! DO NOT LOSE TIME.

WANTED Known,

TO OBTAIN AN ENGAGEMENT IN AN ORCHESTRA WHICH YOU SO MUCH DESIRE, YOU SHOULD HAVE A POLISHING-UP COURSE, AND TO OBTAIN THIS YOU CANNOT DO BETTER THAN PLACE YOURSELF IN THE HANDS OF
THE PRACTICAL INSTRUCTORS

AT THE CINEMA BUREAU,

18, CECIL-COURT,
W.C.2,

WHO HAVE EXCELLENT FACILITIES FOR PLACING YOU IN A DECENT ENGAGEMENT WHEN PROFICIENT, AS THEY ARE
THE OLD-ESTABLISHED RECOGNISED BUREAU IN THE CINEMA TRADE.

WE ARE SENDING OUT EXPERIENCED ORCHESTRAS, QUARTETTES, AND INDIVIDUAL MUSICIANS EVERY DAY.

Good Deputies always on hand.

CINEMA BUREAU,

Orchestral Department,

18, CECIL-COURT, W.C.

'Phone, Gerrard 1414. Reg. L.C.C.

Good opportunity for young musicians abroad.
WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin combining E-flat Alto Saxophone, flat pitch; 'Cello combining E-flat Alto Saxophone; Clarinet combining E-flat Alto Saxophone; 'Cello combining Tenor Banjo; Bass combining Tenor Banjo; Bass combining Trombone; Flute, B-flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders.
MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

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WANTED, London Engts. by Alto Sax.; sight reader; smart, young. 'Phone, Riverside 2886. 78, Church-rd., Barnes.

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WANTED, by Trombone, London Engts., doubling Euphonium (brilliant tone). 'Phone, Riverside 2886. 48, Dover House-road, Putney.

WANTED, by Pipe Organiste; solo or orch.; just completed contract with A1 super cinema; now free; speciality solo, coupling Piano; best refs.; audition; willing deputise. ORGANIST, 41, Ladysmith-avenue, East Ham, E.6.

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WANTED, by Picture Pianiste, Engt., experienced; good sight reader; library; disengaged. STUART, 252, Portsdown-rd., Maida Vale, W.9.

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WANTED, by smart Solo and Orchestral Pianiste, Engagement; well up in standard works, Tavan, &c.; refs.; dis. Nov. 8. P. ST. CLARE, 1, Rudgrave-place, Egremont, Liverpool.

WANTED, by Orchestral-Pianist, permanent engagement; London only. MISS KATE GURNELL, 2, Gt. Woodstock-st., Nottingham-place, W.1.

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WANTED, engagement by Pianiste. Write, C. M., c/o Warbey, 57a, High-street, Kingsland, N.

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WANTED Known, experienced Orchestral-Pianiste, now disengaged; sight reader; would deputise. PIANISTE, 17, Stowe-road, Shepherd's Bush, W.12.

WANTED, engt. by well-known Orchestral Pianist (with or without Leader); good library. Write, DOROTHY RICE, L.R.A.M., 67, Sutherland-avenue, W.9.

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WANTED, deputising by ex. Relief Pianiste; expert for pictures. L. R., 114, Kempe-road, Kensal Rise, N.W.6. 'Phone Willesden 718.

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WANTED, by first-class cinema Pianiste; solo; highest refs.; 10 years' experience; or Sundays; large library. DORA JEFFREYS, 32, York-street, Twickenham, Middlesex.

WANTED, by young lady (Relief Pianiste), Engagement as Deputy; any afternoon or evening; also Sunday; 6 years' experience. E. RENAULT, 64, High-street, Notting Hill Gate, W.

WANTED, by exp. lady Orchestral-Pianiste, one day deputising a week in cinema (not Wednesday); good sight reader; good refs. PIANISTE, 19, Walterton-rd., Paddington, W.9.

WANTED, by Orches. Pianiste, 10 years' exper., Engts. for Deputising dance, café, or cinema.
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WANTED, by experienced lady Orchestral Pianiste, engt.; any business; could supply Trio. GRINSTEAD, 184, Tivoli-crescent, N. Brighton.

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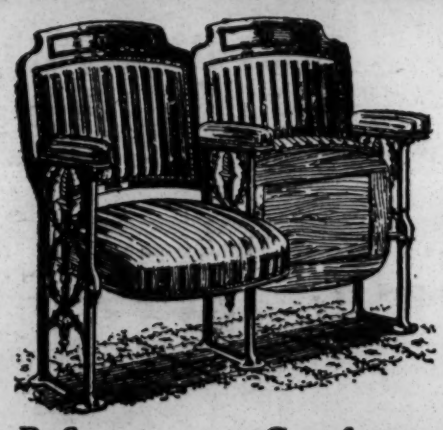

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GILBERT AND SULLIVAN SOCIETY.

Echoes of Gilbert and Sullivan opera awoke in the Savoy on Sunday, not in the theatre with which the fame of the works are associated, but in the hotel named after it. The occasion was a conversazione held by the Gilbert and Sullivan Society, a body formed last April for the purpose of bringing together the enthusiasts of those masterpieces which are household words through the land. For full three hours the Abraham Lincoln hall resounded to the strains of excerpts from "The Mikado," "Iolanthe," and other famous works, in the choruses of which the audience were asked to join. The result was that one heard familiar concerted pieces rendered by cultivated voices coming from all parts of the hall, and while the representative of the tuneful policeman sang the solo from the platform, the "Tarantara, Tarantara," came from lusty voices in the vicinity of the entrance. The harmony of the evening was chiefly due to the presence of the members of the D'Oyly Carte Company, who are happily appearing in town, and among the vocalists were Miss Griffin, who gave "Poor Wandering One" from "The Pirates of Penzance" and other numbers, and Mr. Chas. Gilding, who was loudly encored for a rendering of "Take a Pair of Sparkling Eyes" that surely could not be excelled. A tour de force of the programme was a madrigal from "Ruddigore," with Miss Bertha Lewis and Miss Elsie Griffin as soloists, and a much-appreciated item was the quartet "A Regular Royal Queen," from "The Gondoliers," sung by Miss Ray, Miss Bethel, Mr. Aitken and Mr. Granville. Among other selections in a fine programme were "I'm a Roamer," sung by Mr. Frank Griffin, and "Would You Know the Kind of Miss?" from "Princess Ida," sung by Mr. Sidney Pointer, both artists being encored.

A welcome visitor was Mr. H. A. Lytton, the famous Savoyard, a vice-president of the society, who had to make a speech. He said he could not use better words than those of Koko in "The Mikado": "I am much touched by this reception." He said he wanted to contradict a rumour to the effect that he was going to retire. That was not true. He had been greeted by a friend with the remark: "What ho, the boy tenor; I heard you were going to chuck it." He replied that he had hoped to be prepared to retire some years ago, but the war stopped it. "Oh!" retorted his friend. "Then there *was* an excuse for the war!" He wished the society every success. That great helmsman Mr. R. D'Oyly Carte had steered the good ship "Pinafore" down the Thames, past the "Tower of London," by the rocks of "Penzance," into the bright sunshine of Japan and Italy, to a haven of rest in "Utopia."

Dr. J. M. Bulloch, chairman of the Executive Committee, thanked the artists who had been so good as to come to entertain them that evening. But for the D'Oyly Carte family the thread of production of the Savoy opera might have been broken, but they had carried on the work and enabled the younger generation to take it up with enthusiasm. The society already numbered 625, and Mr. Roy Hopkins, the hon. secretary, was rapidly booking members.

"RISK IT."
At Watford.

J. Cummings is presenting the third edition of his revue, "Risk It," at the Palace, this week. The mainspring of the fun is Sandy Connor, and he is well supported in the numerous comedy interludes by Leo Brooker, Archie Glen, and Arthur Donovan. The scenes in which they score their greatest successes are "On the Links," a most amusing golfing episode, and "Outside the Polling Booth," where Sandy Connor and Leo Brooker figure as Parliamentary candidates. The Sisters Mason render a number of duets and perform some sprightly dances, which are loudly applauded; they are decidedly clever and versatile artists. Their most popular numbers were "Say It With Ukulele" and "Monkey Doodle Hakem." Doris Daynes has a musical voice which she uses in an engaging way. Her charming rendering of "What You'll Do," "Old-fashioned Love Song" (given in an entrancing setting of black and white), following by a picturesque and pretty dance by the chorus), and "A Picture Without a Frame" (with violin obligato), were three of the most enjoyable and taking items in the whole show. For the latter song an encore was demanded, and Miss Daynes enhanced her popularity by singing very sweetly "Nellie Dean." In the Police Guards scene the principals appear as Pierrots, which affords them a further opportunity of showing their vocal accomplishments. Betty Brooke and Arthur Donovan are given a cordial reception for their "Just a Little While."

MISS RODOLFA LHOMBINO.

Miss Rodolfa Lhombino, the celebrated operatic soprano and famous teacher of voice production, is now back in town after a holiday abroad, and very busy at her Wigmore-street studio.

Miss Lhombino's services are in especial request by professional singers who find themselves hampered by faults acquired through defective early tuition and wish to correct them. In this particular province of corrective teaching Miss Lhombino has been especially successful, and the proportion of professional pupils in her clientèle is a steadily increasing one.

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IN BETWEEN THE SHOWERS
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WHY DID YOU CREEP INTO MY HEART?
I WONDER WHAT'S BECOME OF SALLY?

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PIANO.

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Oft times re - call-ing, Long, long a - go, Sad was the part - ing

- fall Out of the sha-dows from far be -
then One vow you made me ev - er will'

- yond I seem to hear you call.
be deep in my mem - o - ry.

REFRAIN. Very smoothly.

Out in the Gold - en West, When all the world's at rest, Vi_sions of

you come a - steal - ing, Two bright eyes so ap_peal - ing. O_ver the pur - ple

seas, We'll build a co - sy nest, Some day 'twill be Heaven to

me, Out in the Gold - en West. West.

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THEATRICAL GOSSIP.

"Patricia"—Tribute to Sir J. Martin-Harvey—Moscovitch for Australia.

"Patricia."

Friday evening next has been chosen for the Dion Titheradge production, at His Majesty's, of "Patricia," the comedy with music by Denis Mackail and Austin Melford, lyrics by Arthur Stanley, and music by Geoffrey Gwyther. Miss Dorothy Dickson, Miss Cicely Debenham, Miss Mary Leigh, Billy Leonard, and Arthur Chesney will appear in principal parts.

The Three Hundred Club.

The Three Hundred Club's production of Robert Nichols' modern prose-play, "Guilty Souls," has been postponed till Sunday evening, November 16. A. E. Filmer will stage the piece.

Catholic Stage Guild.

Next Monday, Nov. 3, the Catholic Stage Guild will hold another "At Home" at their headquarters, 2, Robert-street, Adelphi, from 5-7 p.m. Miss Tittell-Brune and her husband, Dr. Clarence Brune, will be hostess and host respectively. Armistice Day Mass will be said at Corpus Christi Church, Maiden-lane, on Sunday, Nov. 9, at 12.

Stage Golfing Society.

The sixth annual dinner of the Stage Golfing Society, to be held at the Hotel Metropole on Sunday, Nov. 2, promises to be well attended. It is advisable, therefore, that applications for tickets should be made at once to either Mr. Ernest Graham, at the Winter Garden Theatre, or Mr. Frank Boor, at the London Hippodrome. Sir Gerald du Maurier will be in the chair, and the entertainment to follow will be under the direction of Mr. Leslie Henson.

Sir J. Martin Harvey's Company.

Twenty-four members of Sir John Martin-Harvey's company, the majority of them having been employed by him for from 10 to 20 years, have written a letter protesting "in the strongest language possible against the effort of the Actors' Association to keep the public from his plays." They state that they are absolutely satisfied with their treatment, because (1) he pays his company on a higher scale than the Actors' Association calls for; (2) he pays them full salary when they are absent through illness; (3) during his own long illness he paid them half-salary for 12 weeks, though he could have discharged his liability by giving them two weeks' notice; (4) he concedes the principle of a minimum wage.

Sir John, they maintain, is fighting for the individual freedom which the A.A. is out to kill, and they add that he wishes them all to belong to the association or union they choose. It is further stated that those of the company who are members of the A.A. have refused to come out on strike in support of the present boycott.

Grand Theatre, Croydon.

Miss Eva Moore, who is appearing at the Grand Theatre, Croydon, this week, in "Mary, Mary, Quite Contrary," had a very hearty reception on Monday evening, when a large audience gathered to greet the talented actress. Miss Moore is supported by an exceedingly good company, and commendable performances were given by Miss Juliet Mansel, Mr. Tom Shelford, and Mr. Frank Bertram. The play is admirably staged, and the dresses worn by Miss Moore are extremely pleasing.

Maurice Moscovitch.

Following their second very successful African tour, Mr. Maurice Moscovitch and his company will proceed to Australia, leaving Cape Town on Thursday next, to open at His Majesty's Theatre, Melbourne, with "The Merchant of Venice," where they will also subsequently present "The Green Goddess" and "Hassan."

Mr. N. Carter Slaughter.

Mr. N. Carter Slaughter, the popular general manager of the Theatre Royal, Chatham, will be leaving shortly to take over the Elephant and Castle Theatre. The theatre will be reopened on Monday with a repertory season, the first play to be "A Member of Tattersall's." Miss Grace Sweeting, who was for two seasons with Mr. Slaughter's Repertory Company at Chatham, will be leading lady. Mr. Lionel Barnard will take over the position at Chatham.

"The Green Goddess."

"The Green Goddess" started on a tour of the outlying theatres on Monday at the Golders Green Hippodrome. The company will visit the Wimbledon Theatre, the King's Theatre, Hammersmith, the Brixton Theatre, and the Borough Theatre, Stratford. Mr. Frederick Victor heads the organisation in Mr. George Arliss' part of the Raja of Rukh, and Miss Dora Christie Murray plays the part of Mrs. Lucilla Crespin.

The Phœnix.

The Phœnix will open its season on Sunday evening, November 16, at the Regent Theatre, with a performance of Ben Jonson's "Epicœne; or, The Silent Woman," to be repeated on the following Tuesday afternoon. W. Matthew Norgate, formerly secretary to the Fellowship of Players, has been appointed joint secretary to the Phœnix and Stage Societies. The latter organisation's programme will be announced shortly.

Winter Dramatic Season in Douglas.

Mr. H. B. Mylchreest has turned the Pavilion Cinema, Douglas, into a comfortable and commodious playhouse. It was opened on Monday evening by Mr. Ernest R. Allen and company. The play chosen was "The Yellow Ticket." Mr. Allen is well known and popular in Hall Caine Land, having appeared as leading man with Alfred Denville's stock company at the Gaiety Theatre. The opening performance was given under the patronage of His Excellency the Governor of Man, Sir William Fry, and a representative audience. It is Mr. Allen's intention to produce drama, comedy and farce, and to change the bill every week, and the enterprise should be successful.

Bristol's Little Theatre.

Bristol's Little Theatre, which has successfully started its second season, will be producing, for the first time on any stage, on November 3, "Me and My Girl," a war play by Francis Alpe. Mr. Alpe met the producer of Bristol's Little Theatre (Mr. Rupert Harvey) when they were both at the "Old Vic.," and Mr. Alpe describes himself as a new author who now, thanks to Rupert Harvey, is to have his chance. Mr. Alpe is a great-grandson of Captain Marryat

Norman V. Norman.

Mr. Norman V. Norman will play Philip Falconbridge (the Bastard) in the Fellowship of Players' production of King John, at the Strand Theatre, on Nov. 9. Though he is the chairman of the committee, this is the first time that Mr. Norman has appeared for the society.

Mr. J. Pitt Hardacre's Reminiscences.

The doyen of touring actor managers, Mr. J. Pitt Hardacre, has written his reminiscences, and his "Fifty Years' Recollections of the Scottish Stage" are being published weekly in the Glasgow "Sunday Mail."

"Fata Morgana" to Tour.

Mr. Arthur Greville Collins has arranged with Mr. Frank Weathersby (with the exception of a few theatres) for the entire touring rights of the above play—which moved from the Ambassadors recently to the Criterion Theatre, where it is playing to the capacity. The first company starts on November 10 at the T.R., Brighton. Other bookings include the Gaiety, Hastings; P.G., Folkestone; D.P., Eastbourne, &c. Miss Jane Wood will play the lead. A replica of the Criterion Theatre production will be carried. Mr. Reginald Denham will reproduce the play.

"The Nervous Wreck."

Next Thursday evening will record the fiftieth performance of "The Nervous Wreck" at the St. James's Theatre. The personnel of this successful play is entirely American with the exception of Mona, the Sheriff's mare. She is a London actress, and has had sixteen years' stage experience. Prior to "The Nervous Wreck," Mona acted in "Good Luck" at Drury Lane. She also had a part in the Rodeo at the Wembley Stadium.

Election Night in the Theatres.

Special arrangements have been made for Election Night at the Palace Theatre, where the Co-Optimists' present entertainment will be supplemented by selections from their previous programmes during the intervals between showing the Election results, as received, until midnight.

Similar arrangements have been made also by Mr. Archibald de Bear at the Duke of York's Theatre, which will remain open after the customary evening performance, with an improvised entertainment by members of the company appearing in "The Punch-Bowl," during which the results will be announced by Mr. Alfred Lester.

At the New Princes' Restaurant, Piccadilly, the results will be shown upon a screen up till 2.30 a.m., following the cabaret entertainment.

Many Happy Returns to—

H. A. Vachell, Thursday, Oct. 30.
May Stuart, Thursday, Oct. 30.
F. B. O'Neill, Friday, Oct. 31.
Rosina Filippi, Friday, Oct. 31.
Sara Allgood, Friday, Oct. 31.
Madge Crichton, Friday, Oct. 31.
William Martin, Saturday, Nov. 1.
G. P. Bancroft, Saturday, Nov. 1.
J. Pitt Hardacre, Sunday, Nov. 2.
G. H. Elliott, Monday, Nov. 3.
Rosemary Rees, Monday, Nov. 3.
Max Darewski, Monday, Nov. 3.
Sir Frank Benson, Tuesday, Nov. 4.
Herman Finck, Tuesday, Nov. 4.
Dutch Daly, Tuesday, Nov. 4.
Marie Blanche, Wednesday, Nov. 5.
Joan Barry, Wednesday, Nov. 5.

Mr. Warwick W. Broomfield has commenced a theatrical season in the Victoria Hall, Sunderland. On Monday he produced "When Knights Were Bold," with Bromley Challoner and Miss Enid Cooper in leading parts. The bookings are good, and there is every reason to believe that Mr. Broomfield's venture will prove a successful one.

Owing to the fact that a play by the title of "Granny" has already toured, Mr. Norman Lee is changing the name of his Ernie Mayne production to that of "A Working Girl."

"THE PELICAN."

At the Ambassadors.

By F. Tennyson Jesse and H. M. Harwood, produced at the Ambassadors Theatre on Monday, Oct. 20.

General Sir John Heriot, Bart. ..... Fred Kerr
Lady Heriot ..... Mabel Terry Lewis
Hermione Blundell .. Elizabeth Pollock
Beadon ..... Stafford Hilliard
Marcus Heriot ..... Herbert Marshall
Charles Cheriton ..... Charles Cherry
Wanda Heriot ..... Josephine Victor
Anna ..... Rosina Filippi
Paul Lauzun ..... Nicholas Hannen
Robin ..... Robert Andrews
Shaw ..... Paul Gill

The drawing on the cover of the programme depicting a pelican tearing at its breast so that the blood will nourish her starving brood, is the clue to the title of Miss F. Tennyson Jesse and Mr. H. M. Harwood's arresting play, produced with every indication of success, at The Ambassadors on Monday of last week. This, in the main, is the subject of "The Pelican." It is more, however, than a conventional study in mother-love and sacrifice (the necessity for which is not entirely convincing); to a lesser extent the play touches upon the question of heredity based upon the findings of a recent divorce case. Whatever the verdict of the Court, says the authors, blood will tell, and the infant who was declared illegitimate may by his features and his tendencies and ideas reverse the decision when he grows up.

The first act, which takes place in 1919, is really a prologue. Marcus, the only son of the ancient house of Heriot, has won his case, and is contemplating the further necessary action that will destroy the legitimacy of the child. After a consultation between the family and the lawyer, Cheriton, Wanda, the divorced wife, makes a dramatic appearance, and declares that Marcus is truly the father of her son. She offers to give him up so that the boy shall enter into and enjoy his rights as the heir to the title and the estate. To her intense joy the offer is rejected with contempt by the parents, and Marcus, much less emphatically, concurs.

The Heriot family win the case, and seventeen years later the real drama begins. Wanda, after a severe struggle, has given her son, Robin, a decent education, and is now a successful business woman in France. Robin is her joy and passion, and up to that moment there had been no one else (for the supposed lover of seventeen years before had never existed in that capacity at all), but now Monsieur Paul Lauzun, her charmingly mannered employer, has claimed a share of her affections. She has granted an equal share with Robin—equal but different, as she explains to her importunate lover. The boy has not been told, however, and he returns from a visit to the Cheritons in England, and tells her that he wants to go to Sandhurst. She realises the difficulties of this heart-breaking news, the exclusiveness of the British Army, the question of his parentage. Cheriton is consulted, and he points out that the chief of the recruiting department is the man who divorced her and renounced the boy seventeen years before. He could put the case to Sir Marcus without mentioning names. After a struggle Wanda consents, for she realises that soldiering is in Robin's blood. Of course, the inevitable happens, but, by a happy avoidance of the obvious, it is the senile grandfather living in the past who recognises that Robin is a Heriot by mistaking him for Marcus. This scene is beautifully handled and superbly acted, especially by Mr. Fred Kerr as the old man. It is an exquisite portrait—tender, poignant, and rich in its fading characterisation.

So we get to the real issue of the play—Wanda's problem: Shall her own happiness be sacrificed—the marriage with Lauzun—in order that her son may enjoy his heritage and bear his father's name. After a very fine scene, she accepts Sir Marcus' offer of remarriage, and the somewhat conventional morality of the decision is alleviated by the boy's understanding plea that she should marry the man she loves. The issue is successful dramatically, but there remains the thought that in 1936—or even to-day—another solution might be found.

"The Pelican" is a tensely-written, firmly-knit drama that holds the attention, even if it provokes criticism, from beginning to end. There may be doubts about the woman's final decision, but there are none about the entertaining qualities of the play.

The production is noteworthy for the appearance in England of Miss Josephine Victor, a very fine actress, who plays the part of Wanda. It is a wonderful piece of emotional acting which in some of the tenser scenes touches a level that is very rarely reached on the English stage. Miss Victor gets her effects so naturally and yet so convincingly, and in the last act she literally tears at the heartstrings by the terrible nobility of Wanda's sacrifice. With scarcely a spoken word she expresses the whole of the play in the two scenes at the telephone, the first in which she smiles her love in the goodnight message to Lauzun, and at the end, when she replaces the receiver unable to tell him of her decision. We have referred to Mr. Kerr's fine performance. Mr. Nicholas Hannen's easy, graceful, perfectly accented and delightful mannered Frenchman stood out noticeably, and Mr. Robt. Andrews was excellent as Robin. Mr. Herbert Marshall acted finely as the conventional, somewhat unimaginative Marcus, and good work came from Miss Mabel Terry Lewis, as the cold, aristocratic Lady Heriot, Mr. Charles Cherry as the lawyer, Cheriton, and

(Continued in next col.).

THE OLD VIC. REOPENS.

"Othello."

First nights at the Old Vic. are wonderful affairs; the enthusiasm of the audience for Shakespeare, Mr. Atkins and his company and Miss Baylis is one of the phenomena of our time. On Saturday, after an enforced closure for more months than the Waterloo-road knew how to endure, the excitement knew no bounds. The company was cheered to the echo, and Miss Baylis and Mr. Atkins had to make speeches at the end. Miss Baylis briefly stated that, in order to present "Othello" that night Mr. Atkins and the stage staff had worked without stopping for several days and nights, and they wanted to go to bed.

Considering the difficulties the company has had to endure this week, the opening performance of "Othello" was remarkably good. Mr. John Garside's clean, airy settings, simple and easily adaptable for the many changes of scene, and just sufficiently decorative, made an appropriate and pleasing background for Mr. Atkin's fine production. We were given the whole play, and what a magnificent structure it is! Firm and solid as a cathedral from foundation to the towering spire of the final tragedy. Most impressively Mr. Atkins has unfolded it again with the inspired help of Mr. Ion Swinley, who rose to some really powerful heights as the Moor, and all the time spoke his lines with great dignity and remarkable intelligence. Mr. George Hayes' Iago was a trifle too Mephistophelan, and he was not quite the bluff soldier man to his fellow-beings. To the audience Iago should be the personification of hatred, but Othello must see in him the faithful friend and counsellor. Mr. Hayes made a very complete villain, but insufficiently differentiated between his frank dealings with the audience and those with the rest of the players. The new-comer, Miss Marie Ney, has a gracious, appealing personality, and she conveyed the trusting, innocent nature of Desdemona convincingly. It was a very complete performance of a rather wisp-like part.

There is not much for the others. Mr. John Garside did all that was possible with the part of Roderigo, Mr. Neil Porter was good as Cassio, and a very keen-spirited Emilia came from Miss Olivia Burleigh.

"THE HAYLING FAMILY."

At the Aldwych.

Play in Three Acts by Allan Monkhouse. Presented by the Play Actors on Sunday, Oct. 26, at the Aldwych Theatre.

Godfrey Hayling .... Herbert Waring
Mrs. Hayling ..... Edyth Olivo
John Hayling ..... John Wyse
Rhoda Hayling ..... Valerie Taylor
Bobby Hayling .... Frederick Cooper
Felix Blair ..... Eric Serle
Dr. Grimston ..... Reginald Dance
Maid ..... Kathleen Stuart
Detective ..... Noel Allinson

Rarely have we had at the theatre an evening of such unrelieved gloom as that spent at the Aldwych on Sunday last, when the Play Actors presented an early play of Mr. Allan Monkhouse, entitled "The Hayling Family." There was hardly a ray of light anywhere. What a family! The father is an unscrupulous braggart who robs his wife and children to save his "honour," and is eventually sent to prison for forgery; the mother a queer religious maniac, who admires the heroes of the Old Testament; and the three children analyse their feelings towards their parents throughout the three acts to very little real purpose.

The author's purpose is evidently to show the unbridgeable chasm that exists between parents and their children, but his characters are such extreme types that the play doesn't really lead anywhere. Most of them are abnormal beings, and the final tragedy when the father kills the mother, after her unsuccessful attempt to poison him, failed to move us at all.

As a play, "The Hayling Family" is much too long, and its discursiveness became wearisome. It was acted with much earnestness and with a good deal of understanding by an excellent cast, with Mr. Lewis T. Casson as the producer. Mr. Herbert Waring almost convinced us as the bombastic speculator who posed as a man of imagination who was misunderstood by his family and the world at large. It was a clever portrait of a plausible scoundrel. Miss Edyth Olive played the part of the mother with fine sincerity and a suggestion of innate force of character and determination; and a remarkably clever piece of acting was given by Mr. John Wyse as the elder son, a complex creature who took upon himself the troubles of the family with a high degree of seriousness. Mr. Frederick Cooper was excellent as the other son, and a well-composed study of the daughter came from Miss Valerie Taylor. A word of praise is due to Mr. Reginald Dance for his firm handling of the part of the family doctor, and to Mr. Eric Serle, who played the daughter's fiancé.

The Play Actors' next production, as announced by Miss Lilian Braithwaite, the Play Actors' chairman, in a delightful little speech, will be "Dear Father," by Michael Arlen, on Nov. 30. It will be followed by Mr. H. F. Rubenstein's play, "Peter and Paul," on a date not yet announced.

(Continued from preceding col.)

Miss Rosina Filippi, who gave a delightful little study of Wanda's kindly old servant.

The play was produced by Mr. H. M. Harwood and was given a great reception.

"ALL'S FAIR IN LOVE?"

At the Grand, Putney Bridge.

By Frederick Witney, Produced by the Partnership Players on Monday, Oct. 20.

Delia Woodroffe ..... Griselda Hervey
Mrs. Woodroffe ..... Sybil Arundale
Basil Woodroffe ..... George Thirlwell
Welby ..... J. Leslie Frith
Evan Meadow ..... Brian Gilmour
Sylvia Meadow ..... Marjorie Maclean
Melbury Chubb ..... Philip Brandon
Sir Joshua Meadow ..... A. Bromley-Davenport
A Clerk ..... Perceval Clark

It is the same old trouble. Mr. Frederick Witney, the author of "All's Fair in Love?" produced by the Partnership Players at the Grand Theatre, Putney Bridge, last week, hesitated between writing a farce and a straightforward comedy on the subject of a General Election. The result is that the company did not know what to make of the play. As a farce it fell flat, and as a comedy about real people it didn't convince because no one believed in the characters.

For instance, in the first act two couples, complete strangers, become engaged in the course of a few minutes after meeting. A convenient motor accident flings the son and niece of the margarine magnate, Sir Joshua Meadow (who is contesting Market Pendlebury in the assumedly Liberal interest), into the arms of Delia and Basil Woodroffe, the offspring of Mrs. Woodroffe, another progressive candidate for the same seat. It is a case of the Montagues and the Capulets (treated very differently), and Delia, a very bright, modern young lady, who has done most of the wooing, makes it her business to bring the "two households" together. She does it rather clumsily. Having failed in inducing her mother to withdraw from the contest—the price of Sir Joshua's consent to his son's engagement—she arranges with the Tory butler to scatter a few bribes about in her mother's name, with the idea, apparently, of forcing another election should the lady candidate get the seat. Mrs. Woodroffe wins, Sir Joshua faces her with the evidences of corruption, and Delia eventually confesses that she found the money for the bribes. All this was taken seriously by the author, and there was a poignant scene between Mrs. Woodroffe and her daughter. The note of comedy is restored, however, by Delia, who manages the final alliance between the two households, and the curtain descends on the idea that Sir Joshua has found *his* Juliet in Mrs. Woodroffe.

There is a certain freshness in the writing, and the author has handled the character of Delia—who is attractive in spite of her shamelessness—very well. Mrs. Woodroffe, the brisk, monocled up-to-date woman candidate, was very cleverly played by Miss Sybil Arundale, a delightful actress at all times, and particularly good in a part of this kind. Miss Griselda Hervey's charm of personality and firm acting did wonders with the character of Delia, and an amusing idea of Sir Joshua was given by that excellent actor, Mr. A. Bromley-Davenport. There was good support from Mr. Brian Gilmour, Mr. J. Leslie Frith, Mr. Philip Brandon, and Miss Marjorie Maclean.

"All's Fair in Love?" was preceded by Mr. A. P. Herbert's amusing little play, "Double Demon," which was originally written for the R.A.D.A.

Both plays were produced by Mr. Anthony A. Ellis.

"THE PUNCH BOWL."

Second Mixture.

A revised version of Mr. Archibald de Bear's popular and charmingly produced revue, "The Punch Bowl," was presented at the Duke of York's on Wednesday afternoon, several new items being added. Among these is an amusing sketch, "Old William," by G. D. Wylam, in which Alfred Lester is very funny as a waiter driven to shooting a customer who is too noisy with the soup. The same comedian also appears in Fred Rome's "Night Club Episode," in which he has a capital song, "The Live Wire." Another new song for Mr. Lester is "Lolita—Who Is She?" in which he appears as a Spanish lady with a past—a very funny impersonation. Then there is an amusing little new sketch, "The Result," by H. C. G. Stevens, with an unexpected finish, and several new numbers, including "All Alone," Irving Berlin's latest song, sung by Miss Norah Blaney with 'cello accompaniment by Miss Gwen Farrar.

The delightful fantasy, "Punch and Judy Up-to-date," is happily retained, with Alfred Lester's pathetic portrayal of the old showman, and Miss Norah Blaney's really excellent impersonation of the wife. In the ballet Punch is now played by clever Mr. Sonnie Hale, excellent in this and in many attractive song and dance numbers. The clown is very well played by Miss Gwen Farrar, who, of course, also joins Miss Blaney in their well-known act at the piano. Among their immensely enjoyed songs are "Hen House Blues," "Shall I Have It Bobbed or Shingled?" and "It Ain't Gonna Rain No Mo'," with its many amusing encore verses. Miss Marjorie Spears and Mr. Sonnie Hale have a pretty new duet, "Underneath the Chestnut Tree." The popular "Chili-Bom-Bom" is retained, clever Miss Annie Kasmir now joining Mr. Sonnie Hale in this; and "Telling Benny," one of the funniest sketches in the revue, also remains, with Alfred Lester as the Yorkshire father, Miss Norah Blaney as Ma, and Sonnie Hale as Benny—all capital bits of acting.

ACTORS' CHURCH UNION.

Mr. G. Arliss' Entertainment.

That excellent institution, the Actors' Church Union, whose activities range from ministering to the spiritual needs of actors on tour to finding them lodgings and caring for their children whilst they are away, is increasing its opportunities for service by the establishment of hostels for children of touring actors. At Seaford House (kindly lent by Lord and Lady Howard de Walden), on Friday afternoon last, an entertainment arranged by Mr. George Arliss was given in aid of the funds of the hostel at 81, Sinclair-road, West Kensington. There was a good attendance, and during the afternoon Bishop Talbot made a delightful little speech in which he outlined the objects of the Union. Mr. George Arliss wittily responded; in fact his little speech was one of the most entertaining items in the very good programme. He caused much amusement by his history of the arrangements for the concert, but ended his speech in a more serious vein. Mr. Arliss said that ten years on tour in England had made him realise that the work of the A.C.U., in looking after the children, was more important to the community than the charities designed to take care of the aged and infirm.

Many well-known artists gave their services. Miss Violet Vanbrugh gave a moving rendering of Queen Katherine's speech in the trial scene from Henry VIII; Miss Prudence Vanbrugh and Miss Brian Aherne appeared in a scene from "The Hunchback," and Miss Christine Silver gave a series of delightful little sketches in "Moments Grave and Gay." Mr. Hayden Coffin, who was in fine voice, gave us "The Dover Patrol," "Jack's the Boy," and "The Rose Will Blow," being accompanied in the last-named by the composer, Mrs. Henry Beaumont. Other vocalists were Mr. Courtice Pounds, Mr. George Brooks, and Miss Lilian Burgiss, and the programme also included a Russian dance by Miss Edna Maude, two violin solos from Miss Jean Butt, and Miss Nellie Norway's melodious silver handbell playing.

Miss Dorothy Batley, Miss Joyce Carey, Miss Monica Corfield, Miss Georgina Hamilton, Miss Evelyn Laye, Miss Nancy Pawley, Miss Noelle Sonning and Miss Mollie Wright sold programmes.

"BOBBY."

A Three-Act Farce by F. Westron, produced by the Sunday Players on Sunday evening, Oct. 26.

Bobby ..... Archie Rawson
Mr. Matthews ..... Paul Smythe
Mr. Hitchon ..... Arthur Ewart
The Convict ..... Ralph de Rohan
Phillips ..... Osmund Willson
Pamela ..... Trixie Templeton
Agnes ..... Madge Brindley
Mrs. Matthews ..... Sylvia Whyte
Amy ..... Kitty Willoughby
Peters ..... Flora Grey

"Bobby" contains the germ of a good farce, but the approach lacked zest, and even in the more uproarious moments the action was very disjointed. Bobby is the adored and rather tiresome nephew of Mrs. Matthews, between whose husband and the youth little love is lost. During the exciting hours of All Hallows Eve Mr. Matthews announces that he possesses an Egyptian charm which has the power of fulfilling any wish that is uttered by the holder. Bobby teases his uncle with such effect that the older man wishes that his nephew may change his personality with every change of clothing, so that he shall appear what he really is, an utter fool. Then incredible things happen. Bobby becomes in turn a chauffeur, an escaped convict, an ardent golfer, and an ecstatic poet. Each of these offered moments of real farce, and here Mr. Archie Rawson, as Bobby, made the most of his opportunities. Mr. Paul Smythe played capably as Mr. Matthews, and two clever little studies of a poet and a chauffeur were given by Mr. Arthur Ewart and Mr. Osmund Willson.

"THE PASSING OF THE THIRD FLOOR BACK."
At the Regent.

There is a strange impressiveness in Mr. Jerome K. Jerome's arresting drama that has the power of making the modern materialistic and often cynical world seem very remote. This was again apparent on Monday evening last at the Regent Theatre, when Mr. Frank Forbes-Robertson, in presenting "The Passing of the Third Floor Back," appeared as "The Stranger." The play, as a piece of dramatic art, is far from perfect. Everything depends on the portrayal of the mysterious stranger, who, in his successive encounters with the other characters, might tend to produce a monotonous effect. Mr. Frank Forbes-Robertson, however, gave a very fine performance, investing the part with a sense of mystery and dignity, impelling interest even through the rather didactic portions of the last act. The acting of the other members of Mr. Robertson's company is of a high order, and the curious medley of people in the boarding house were all well portrayed. Miss Rowena Jerome as the little slavey, Stacia, played with much skill and pathos, her cockney diction being particularly good. Miss Agnes Davison played very soundly as the landlady, and Miss Sydney Thornton made an attractive figure of the pretty daughter. An excellent character-study of a Jew was given by Mr. Fred Hodson. Miss Margaret Davidge as Miss Kite, Miss Phyllis Grosvenor as Mrs. Tomkins, with Mr. Wallace Court as Major Tomkins, were all well handled. The play was given a most enthusiastic reception.

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WEDNESDAY, OCTOBER 29, 1924.

THE DRAMA BY WIRELESS.

NUMBERLESS people in all parts of the world took up broadcasting when it first became available at a popular rate, and it looked as though it was going to revolutionise the whole world of entertainment, but it cannot be said to have retained the hold on the people that was expected, and its adherents are not so faithful as they were. People are beginning to tire of indifferent musical selections, dull orations, sermons on Sundays after all church services are over, and the obvious exercise of a censorship much more drastic than that ever imposed upon theatrical performances. The censorship on broadcasting must of necessity be of a rigorous character, for, unlike the patron of the theatre, the "listener-in" is not always aware of the nature of what he is going to hear. A command performance is invariably subject to severe revision in order that nothing may be said or done that might offend the distinguished visitor, and as dukes and lords are among the patrons of broadcasting, anything that might please vulgar taste is rigidly repressed.

The Radio Stock Company.

Plays "presented" by wireless do not appear to have aroused the measure of enthusiasm that was anticipated, due, no doubt, to the fact that the field is restricted by the withholding of the regular theatrical performances, the providers of which took the view, not unreasonably, that if a man could get an entertainment gratis in his own home he would not pay for admission to a theatre.

We are told that the day will probably come when there will be stock companies of players, "with specially selected voices, for wireless drama." Difficulty, we understand, is being experienced in getting actors and actresses with voices that can suggest emotion or a mental attitude without effort. It is, of course, only by gradations of tone that the various impressions can be conveyed, and a school of vocal expression might not improbably be an institution of the near future. Experiments are being made with the object of controlling stage noises and dialogue through amplifiers, so that they can be heard simultaneously without one sound cutting out the other, and tests are being carried out with glass, crockery, wood, stone, water, and so on, in order to reproduce sounds suggesting, for instance, rain, the slamming of a door, or a man walking along a shingly beach, which will meet given situations in radio drama.

The Playwright Psychologist.

With the absence of gesture, mounting, and other aids to realism, the broadcast play cannot do much in the way of "holding the mirror up to nature," and must partake more of the nature of the penny reading. Under such circumstances the wireless drama cannot prove a very formidable rival to the theatre, and what amounts to a gramophone repeating lines of more or less impressiveness cannot make up for an evening at the play, with its atmosphere, its thrills, and its bond of sympathy between actor and audience.

Now we are told that the writer of broadcasting plays must be a psychologist, and specialise in the way the mind of his hearers should be affected by what he says. One of the thirty or forty plays on which the B.B.C. is working is a comedy acted in the dark, and it is naïvely suggested that by turning out their lights listeners will get the same effect as if they were present at a stage production. We know those scenes in the dark, and how much they are appreciated by the public. When a play opens, as it sometimes does, with a "black-out," the house becomes interested. It creates a sense of mystery, which, however, cannot be sustained beyond a few minutes, and is only tolerated for the incidents that are to follow, and which appeal to the sense of vision as well as to that of hearing.

We understand that thirty or forty people are interviewed weekly for the purposes of the wireless play. Not all, of course, are accepted, but a certain proportion who have the right kind of voice have their names placed on the list. What we should like to know is what measures are being taken to ensure that the people engaged for the production are bona-fide actors and actresses, and that numbers of people are not being drawn from outside, and, after having registered their lines, sent out to swell the ranks of an appallingly overcrowded profession?

SOME REFLECTIONS.

By MAISIE GAY.

I have no ideas at all in my head just now. But I've got a pain in the back.

That is a confounded nuisance, because one cannot be expected either to write an article or to appear on the stage when one has pains in the back.

Heaven knows that it is at all times difficult to express one's personal views in writing—pains in the back or no pains at all. In fact, I would far rather face an audience of a million people than sit down in the quiet atmosphere of my room and write an article for the press.

Somewhere I have seen it stated that Maisie Gay was not English; that she is an American. I can assure the gentleman who wrote to that effect that probably I am more English than he is (if that is possible), because I was born within the sound of Bow Bells! St. Mary-le-Bow is nearly the centre of the City of London; so therefore I am a true Cockney.

If a Cockney is not English, real English, what on earth is she? Certainly not American.

It is true that a great change has come over the stage during recent years. I am amazed at the deterioration of people's taste for plays—some plays, I should say. Certain of them are of such a character that when you have seen them you come away from the theatre with a nasty taste in your mouth.

Things in the present-day life are sordid enough without the stage going out of its way to portray matters of this kind. I love to see a play in which there is a human element. I had an afternoon of sheer enjoyment when I saw "Saint Joan"; and it was the same when I saw "What Every Woman Knows."

These are types of plays which I think are really lovely. I think it is much better to uplift people's ideas by giving them something human and clean. Not, of course, by giving them drivelling dramas—sob stuff—which, to my mind, is awful. Sob stuff is all very well for those who like it; but it does not uplift the people to better ideals of life, as the stage, or rather the art of the stage, ought to do.

We are living in critical times, when one can either make or unmake our country as one of the finest in the world. We cannot expect our national interests to be higher than they were before if the theatre does not try and uplift the public to the highest ideals of human life. So do away for all time with the drivelling nonsense—the sob stuff—and sordid plays!

What do people like best? I really think they enjoy to be made to laugh. That is my opinion. They were not always like that. They used to prefer serious, good, clean productions. But, as the result of the war, when we had to go through all kinds of worries and miseries, people now demand something at which they can laugh. They want to be taken "out of themselves," as it were.

Though there is a knack in it, I find it very easy to make people laugh. If I laugh with them I generally "get" them. People who come to the theatre do so to get a nice evening's enjoyment; otherwise they would stay at home. And if they are made to laugh they usually enjoy a play all the more.

People seek enjoyment more than they did a decade or so ago. That is because we have changed our conditions of living. It used to be work and home; now it is work, pleasure, and home. And good, wholesome pleasure in the form of clean entertainment tends to freshen one's life—to brighten it.

The cold, drab days have gone. We are living in a newer world; we have different habits and customs, different thoughts of everyday life. Once upon a time women were always very comfortable when in the house. Nowadays, in many, many cases, no one wants to housekeep. They prefer to dwell in flats, which they can shut up and have a night out whenever they like.

When women became emancipated, they said: "What is good for the goose is good for the gander"—or words to that effect. To the men they said: "You have had a long innings, you men, since the days of Adam. Now our opportunity has come." And I don't blame them for seizing the opportunity.

I think women of this type are much more companionable than the simpering person.

It is because of the altered conditions of life that people want to be made to laugh.

MAISIE GAY AND MORRIS HARVEY IN "CHARLOT'S REVUE" AT THE PRINCE OF WALES'S.

THE DRAMA IN AMERICA.

"The Guardsman"—"The Crime in the Whistler Room"—"The Saint"—"In His Arms."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, October 18.—"The Guardsman," a comedy in three acts, by Franz Molnar, has just been produced by the Theatre Guild at the Garrick Theatre. Eleven years ago, under the title of "Where Ignorance Is Bliss," it was given at the Lyceum Theatre, and proved a failure. This time it has had such a favourable reception that its success is assured. The device upon which the comedy is founded is simple enough, and has served before. A jealous husband tests the love of his wife by disguising himself as a rival and paying court to her. He is a popular actor, and is married to an equally popular comedienne. The actor believes that his wife is in the mood for a new romance. She has begun to play Chopin in the twilight, and looks out of the window as if awaiting a lover. Having unbounded confidence in his mimetic ability, the actor decides to impersonate a Russian guardsman in order to test his wife's fidelity. He woos her ardently, and she appears to be fooled, but in the end she declares that she knew he was her husband all the time. These two parts are delightfully acted by Alfred Lunt and Lynn Fontanne. Helen Westley has a congenial rôle as a stage mother, and Dudley Digges is excellent as a critic. Under the able direction of Philip Moeller, the performance is a delight, and the settings by Jo Mielziner are charming. The Theatre Guild's new season has opened auspiciously.

"The Crime In the Whistler Room."

The Provincetown Players have begun their new season by producing this three-act play by Edmund Wilson at the Provincetown Theatre. It adds one more to the lengthening list of dream plays. The dream in this

(*Continued at foot of next column.*)

THE PLAY IN PARIS.

Charles Dullin Resumes at the Atelier—Pirandello's "Cosi è (se vi pare)"—Bataille's "Manon"—Bernstein's New Piece.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The reopening of the Theatre Montmartre, where Ch. Dullin has established his Atelier company so successfully, was an event on Friday which M. Herriot, the French Prime Minister, did not overlook. He attended with the élite of the Parisian literary world at the premiere of Luigi Pirandello's three-act piece, "Cosi è (Se vi Pare)," adapted by Benjamin Cremieux as "Chacun sa Vérité." A one-act comedy by the same fashionable Italian author, "Un Imbecile," is also on the Atelier bill. A revelation in "Chacun sa Vérité" was the admirable acting of Marcelle C. Dullin in the sombre rôle of the mother-in-law, Charles Dullin playing the cynical Lambert. The entire Atelier company is excellent, and merits a theatre on the Boulevards.

"A l'Ombre du Mal."

The three-act effusion by H. R. Lenormand presented at the Studio des Champs Elysées is a psychological production of the advanced school, consequently a little wearisome—occasionally somewhat "misty." The philosophy of the author, who first reads a lecture on the exotic theatre, would teach us that the innocent get the worst of it in this world, being too good to protect themselves. "A l'Ombre du Mal" (Within the Shadow of Evil) explains how the villain, Rouge, is inflamed against society because an injustice was inflicted on a poor African nigger by Government officials. Becoming an official himself, as the Resident of Kadieso, he inflicts unmerited punishment on the natives, who rise. An innocent subordinate, who previously protested at Rouge's crimes, and his wife are murdered by the blacks during the revolution. Local colour is provided by a native dance, which, however, hardly subdues the oppressive atmosphere. Nevertheless, Henri Beaulieu, G. Carpentier, Gabriel Vierge and Marguerite Jamois have opportunities to prove their worth.

"Pile ou Face."

An aristocratic youth, impecunious and happy, lives with a Roumanian medical student, a superior sort of girl, sincerely devoted to her lover. But the money gives out, and Jean, forced by his parents, agrees to marry a rich friend of the family, promising to return to Maica as soon as he has touched the dowry. Maica objects to Jean marrying another, even for the money, and prefers to sacrifice herself. She remembers an elderly Baron who has offered his protection, and she visits him. The idea of a liaison with the old gentleman is distasteful, and Maica jibs because she cares only for Jean. Meanwhile the latter returns unmarried: he, too, has jibbed, particularly when a Persian rival threatened to kill him. Thus the couple become re-united, and when the gay Baron turns out to be Jean's father they are able to get really married on funds provided by the parent. Such is the plot of a five-act comedy presented on Monday at the Theatre Antoine. The author, Louis Verneuil, plays the lead, with the Rumanian actress, Elvire Popesco, as the attractive Maica. "Pile ou Face" (Heads or Tails) is one of the best modern melodramas of the season, and will please the average playgoer.

"La Galerie des Glaces."

Henry Bernstein, in composing this three-act comedy, which he presented at the Theatre du Gymnase on Thursday, tried to portray the feelings of human beings probing into their own souls. "La Galerie des Glaces" is the symbol of a man examining his own mind. For this Bernstein has taken the same old theme of the fragility of love, with little action, but much philosophical chatter, dissecting psychological problems to the utter contentment of the audience. In this respect the play is essentially Parisian. Agnes (Madeleine Lely) revolts at the apparent indifference of her husband (Jean Worms), and reciprocates the infatuation of a young painter (Charles Boyer). After much hesitation he marries Agnes when she obtains a divorce. But he still doubts her sincerity, despite her tenderness, and it is only the death of the first husband that gives him mental peace in the intricacies of their spiritual union. Bernstein traces the hesitations in the painter's mind with literary perfection, but in doing so disregards certain dramatic technique. However, the players are endowed with forceable talent, and a vitality that carries the slender plot to its end without the interest flagging.

"Ma femme danseuse."

The only stage work of the regretted picture producer Louis Delluc, who died a few months ago, was essayed at the Theatre des Mathurins last Saturday. A woman, dissatisfied with home ties, takes up dancing, her husband (a novelist) accepting the separation despite his love. As a matter of fact, he does not know how to keep his wife's affections, and they drift apart as usual without any serious reason. Well written, Delluc, poor fellow (aged 35 when he passed away), did not hold the secret of stagecraft, though he was a shining light in the French cinema industry. Michel Simon, Tarride, and Eve Francis are the admirable protagonists of "Ma femme danseuse."

"Manon, fille galante."

Much interest had been aroused and a great deal of free advertising secured by the controversy over the authorship of Henri Bataille's posthumous work in conjunction with Albert Flament, and the production of "Manon, fille galante," was impatiently awaited. Bataille had expressed the wish that his last work should not see the footlights, possibly because he did not consider this four-act play good enough to bear his signature. However, MM. Brulé and Trebor duly opened their beautiful new Theatre de la Madeleine on Wednesday with the piece, in six tableaux, but without the authors' names. Instead, only that of Raynaldo Hahn, as having written the incidental music, appears on the bills at present. It must be acknowledged that this version of Abbé Prevost's novel is splendidly mounted, and adequately well acted by Jane Marnac (a former music hall artist) in the title-rôle, André Brulé as the ardent lover Des Grieux, and Alcover as Lescaut.

"Quitte Pour la Peur."

The old-fashioned two-act comedy of the genial Alfred de Vigny, who has written in prose this time, was revived at the Comédie Française, with Esconde, Dufresne, Denis d'Ines, Mmes. Andrée de Chauveron and Marie Bell. This work has not been played here since 1897, when it was given five times. A noble duke of the eighteenth century saves the honour of his young wife, from whom he has been separated for many months on account of Court functions. She has given herself to a handsome marquis, and will be a mother later. The husband learns of this, visits the duchess at night, and decides to claim the child as his own, thus allaying suspicion or scandal. The only punishment of the neglected duchess is the apprehension of her husband's anger, which is happily acquitted by fear, as the title indicates.

(*Continued from preceding col.*)

instance, however, might almost be called a nightmare. The drawing-room of a staid, conventional family whose most prized possessions are the Whistler etchings is the setting for the story of a wayward girl known as "Bill," who is taken in by the good people of the house with philanthropic intent. "Bill" is in love with a youth who is given to drink and novel writing. The conversation in the drawing-room repeats itself in the girl's dream, together with the things in her heart that she did not say to the people there. The dream is an attempted solution of the girl's problems, in which the varying viewpoints of all parties are presented. "Bill" discovers next morning that her solution will not work; that in the algebra of life x can never be determined. She is going to have a child, and in the end she slips away with her lover. Mary Blair appears in the complex rôle of "Bill," and her characterisation is interesting. E. J. Ballantine gives an excellent impersonation of the girl's erratic lover. The settings designed by Cleon Throckmorton contribute to the effectiveness of the drama.

"The Saint."

In this three-act by Stark Young, now running at the Greenwich Village Theatre, the author seems to propound the somewhat fatalistic doctrine that for man, creature of nature and circumstance, there can be no turning back in the life course once it is adopted. Valdes, a young novice in a Franciscan seminary on the Texas border, has been bewitched by Marietta, a member of a travelling variety troupe. Passion proves stronger than reason or devotion, and he deserts the seminary for the random life of the troupe, and becomes renowned among the Mexicans for his imitation of Charlie Chaplin. Within the year Marietta leaves him for a less scrupulous wooer, a professional knife thrower, and Valdes is ready for murder when he encounters the fugitive at the very gate of the seminary whence he had fled twelve months before. Once again the annual Good Friday procession is in progress, and the play ends with Valdes putting aside his vengeful pistol and falling upon his face in despair. The success of the play will depend chiefly upon the quaint solemnity of the religious procession and the animated scenes in the second act, representing Tip Thompson's Variety Show. Leo Carrillo appears in the title-rôle. The chief honours of the performance, however, are won by Marie Ouspenskaya, formerly of the Moscow Art Theatre.

"In His Arms."

At the Fulton Theatre this three-act comedy by Lynn Starling is the current attraction. Margaret Lawrence, who appears as Elsie Clarendon, bears the burden of the piece, and easily maintains her popularity. The company includes such well-known players as Grant Stewart, Effie Shannon, Geoffrey Kerr, Vernon Steele and Edna May Oliver. Elise Clarendon, recently jilted by a man she loved, accepted Ernest Fairleigh, a priggish youth for whom she had no affection. On the eve of her marriage to the latter she met Tom van Ruysen, fell desperately in love with him, and, when the orchestra was playing her wedding march, decided to marry him instead of Fairleigh.

THE VARIETY WORLD.

Vaudeville Golfers—George Barclay Cup—Death of Reg. Harris—Ladies' Guild Meeting.

Wylie-Tate Golf Trophy.

Yesterday (Tuesday) a large contingent of the Vaudeville Golfing Society wended their way to the picturesque Coombe Hill Golf Course to compete for the trophy presented by the Wylie-Tate management.

Match with Wimbledon Park.

Thanks to the efforts of their genial captain, Mr. Dave Carter, a team-match between the Vaudeville Golfing Society and the Wimbledon Park Golf Club has been arranged for Tuesday next, November 4.

It will be necessary to field a strong side against such doughty opponents, and it is hoped that every member available will send in his name at once to Mr. Secretary Hayward, so that the heftiest team possible can be chosen.

George Barclay Cup.

To-morrow week (Thursday, November 6) the new cup presented by Mr. George Barclay is up for competition. By the way, as in the case of the cup which he previously presented, Mr. Barclay makes it a distinct condition that anyone who has won a prize (even a spoon) in the last 12 months shall have 10 per cent. taken off his handicap. The present cup is for annual competition, although any member winning it three times running becomes its owner. The competition for Londoners takes place at Sudbury; it is medal play, and members in the provinces are eligible under the usual conditions.

Rain Wins the Monthly Bogey.

The exceedingly heavy rain last Friday prevented any golf that day, and there were no entrants for the monthly bogey competition, either in town or provinces.

New Norman Lee Revue.

Mr. Norman Lee has another new show going on the road entitled "A Working Girl." It opens at Kilburn Empire on Dec. 1, and will have a strong cast, including Ernie Mayne, Elsie Lytton, Guy Lathom, Anna Brady, Laurie Dunn, Harry Bickley, Elsie Stanley, Little Mary Morgan, Bryan Herbert, Robert McKay, Frederick Fendal, and the Twelve Fast Steppers.

Death of Daisy Hurdle.

We regret to hear of the death of Daisy Hurdle, who died on the 23rd inst., at the Chiswick Cottage Hospital. Miss Hurdle, who was with several De Courville shows, is to be buried to-morrow at Brentwood.

Music Hall Ladies' Guild.

The annual general meeting of the Music Hall Ladies' Guild will take place in the board room of the Variety Artists' Federation (by kind permission of the Committee) on Monday, November 10, at 3 p.m.

The Committee wish to thank Doctor and Mrs. Walford Bodie for £8 collected at the Alhambra, Devonport, and Miss Florence Dwyer for 15s. 1d. collected from the "Plum Blossom" and "Gay City" revue companies.

Following are the amounts collected at Sir Oswald Stoll's London and Suburban Theatres:—Alhambra, £26 10s. 8d.; Chiswick Empire, £23; Wood Green, £20 5s. 6d.; Coliseum, £14 10s. 10d.; Shepherd's Bush, £13 19s. 10d.; Hackney, £8 11s. 10d. Total, £106 18s. 8d.

The Committee wish to thank Miss Clarice Mayne, Will Fyffe, Harry Tate, Jesse Jacobson, and Claude Bailey for their invaluable help, and also the various managers for their unfailing courtesy.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 24 death levies are now due on the 1924 book. Red stamps 43.

Death of Reg. Harris.

The funeral took place yesterday of Reg. Harris, head of the "Ten Lonies," who died at Ashton-under-Lyne on Thursday of last week from double pneumonia. On the night before his death it was announced that Mr. Harris was too ill to appear in the show. He was an old and esteemed member of the V.A.F., being one of the Association's most earnest workers since its earliest days. Mrs. Harris, we understand, has decided to carry on the show—at any rate, for the present. This week it is at the Hippodrome, Belfast.

For Scottish Artists.

The Scottish Musical Artists' Benevolent Fund (with which is incorporated the W. F. Frame Benevolent Fund) is open to receive applications for membership. The Fund, of which Mr. Fred Collins is President, and Sir Harry Lauder a patron, was founded in 1895 for the purpose of granting pecuniary relief to its members and their dependents, and over 200 cases were assisted during the year 1923-24. Scottish artists should get in touch with the Secretary at 290, Renfrew-street, Glasgow.

Bert Lloyd's Skits.

The majority of Bert Lloyd's skits, which have been so successful here, are being sent to Mr. Lupino Lane for American productions. These include "What a Pal," "The Get Away," "Just for Asking," "A Warning to Wives," "Reckless Ruth," "A Tin of Salmon," and "The Truth at Last." Mr. Lloyd is at present supporting Miss Gertie Gitana in that successful Norman Lee production, "Nellie Dean."

Hippodrome, Derby.

There was a rare combination of talent at the Derby Hippodrome on Sunday evening, when a vocal and instrumental concert was given in aid of charities. In addition to an array of clever local artists, Mr. Ernest A. Vincent was able to announce such prominent artists as Mr. Fred Duprez, Mr. Tommy Mostol, and Miss Ray Zack, with Mr. Eddie Polo. Mr. Vincent is to be congratulated on the concert, which was a great success.

The Variety Ball.

The date of the Variety Ball, in aid of the Variety Artists' Benevolent Fund and Institution, is Nov. 20, at Covent Garden, when the organisers expect a big rally. The object is a worthy one, and funds are urgently needed. At present the institution has 48 inmates and 92 regular pensioners, and the relative expenses amount to £180 a week. Single tickets for the ball are priced at two guineas each, with double tickets at three guineas, both including supper and buffet refreshments. Private boxes range from ten to a hundred guineas. Tickets and further information may be obtained from Mr. Harry Marlow, 18, Charing Cross-road, W.C.2.

Among those who have purchased boxes are Sir Oswald Stoll, Sir Gerald du Maurier, the Moss' Empires, Ltd., Messrs. Wylie and Edelsten, Messrs. Francis and Day, Billy Merson, and the Cavendish Music Co. The Windeatts Orchestra of 75 performers will supply the music for dancing.

Ethel Lamont is lying in the Infirmary at Kidderminster, where she has now been nine weeks. She would be pleased to hear from friends.

"The Pavement Artist."

With reference to the paragraph in last week's issue, in which we mentioned that Mr. Frank H. Fox was shortly to present a number with the above title, Mr. Charles Cornell writes that Mr. Gus Elen featured a character study for some considerable time with the same title. It was produced at the London Coliseum and sung with great success everywhere. It is published by B. Feldman & Co., and was written by Charles Cornell and Tom Walls."

Ristori and Partner.

At the Palace, Cork, last week, Harry Ristori and Partner joined the bill on Tuesday, and the act scored its usual hit. To-day they sail from Germany to play a month's season there.

Jack Warman.

Last week, at the Empire, Bristol, Jack Warman opened in "Tonics" revue and met with instant success. This week the show is in town at the Bedford, playing to excellent business.

Will Fyffe.

After making his appearance at the first house at the New Oxford yesterday week, Will Fyffe was obliged to rest for the remainder of the week owing to throat trouble. We are glad to hear that Will is able to resume this week at Lewisham.

Herbert Lee.

At Hammersmith recently Herbert Lee introduced a fine new chorus number, "Get Upon a Puff-puff," which was immediately taken up by the audience. This was also the case last week at the Camberwell Palace. At Islington this week Bert is concluding a long season in town.

Bray and McSweeney.

When "Scotch and Polly" is temporarily suspended at the end of next month, to enable Tommy Lorne and others to fulfil pantomime engagements, Sydney Bray and Peter McSweeney will be seen in the principal parts of the pantomime at the Borough Theatre, Stratford. The company reunite for this show at the end of pantomime, about March next.

Harry Day's New Revue.

Harry Day's new revue, "Events," will be produced at Bristol on Saturday. One of the scenes is a plantation festival reminiscent of the cotton fields of Dixie. Another brilliant setting will be that in which dancing of yesterday and to-day will be illustrated.

Miss Kitty Colyer has a series of parts in which her comedy gifts as well as her vocal powers and graceful dancing will be displayed. Miss Colyer appears in almost every scene, and she will make no fewer than 21 changes. The cast also includes Jimmie Leslie, Joseph Victor, and Wallace Lupino.

Stella Carol.

At the Empire, Chatham, last Sunday week, Stella Carol, the phenomenal coloratura soprano, appeared at the concert in aid of the British and Foreign Sailors' Society, and her delightful singing was thoroughly enjoyed by an enthusiastic audience.

Neil McKay.

The Scotch comic, Neil McKay, who had such a fine week at the Hackney Empire, is playing his last English date for the present at the Empire, Chiswick, this week. He sails for America next week, where he is booked for a season on the Keith Circuit, and from there goes on to Australia.

Phil Rallis.

The act of Phil Rallis, "How to Get Sober," was a prominent feature in the bill at the Empire, Islington, last week. It is one of the best shows that Phil has yet presented. For panto. Phil. Rallis and Co. play at the Olympia, Liverpool.

V.A.B.F. and I.

The Executive Committee of the Variety Artists' Benevolent Fund and Institution wish to extend their gratitude and thanks to Mr. Charles Gulliver, for sending the amount of £7 10s., which was forwarded to him by members of the Paddington No. 2 Branch of the National Union of Railwaymen, as a token of appreciation to the variety artists for services rendered at a concert given at the Willesden Hippodrome on Good Friday last in aid of the N.U.R. Orphan Fund.

Lareine and Co., Ltd.

Mr. Jimmy Campbell and Mr. Reg. Connelly have recently been appointed directors of this firm, and will in future supervise the trade and professional departments.

"Leap Year."

George Hunter has now left the cast of "Leap Year" to go out on tour with the production of "Brighter London" that Mr. Julian Wylie will start at the Liverpool Olympia on November 10. Mr. Hunter's parts are now being played respectively by Jack Finlay and Nelson Brettay.

Another newcomer to the cast of "Leap Year" is Eric Lovell, replacing Noel Leyland, who sails to fulfil a year's contract in Australia, with the J. A. E. Malone productions. Mr. Lovell has several times before succeeded Mr. Leyland in juvenile parts in well-known musical comedies.

Ella Shields.

At the King's, Southsea, this week, Ella Shields commences a brief provincial tour, and returns to the Alhambra on December 8, with the Victoria Palace to follow. By the way, we are informed by Miss Shields that the bouquet handed up to her at the New Oxford last Monday week was intended for Miss Clarice Mayne.

Clarice Chesney.

Although Clarice Chesney has had several offers for panto., including an offer for Mr. Salberg to play her old part, "Aladdin," she has decided to remain with "The Globe Trot," in which she plays the lead.

Marie Brayman.

For panto. this year Marie Brayman plays principal boy at the King's, Edinburgh, after which she will resume her part in "The Globe Trot," which she leaves in the early part of December.

"Lucky 13."

The return visit to town of Pimple's recent success, "Lucky 13," at the Granville this week was responsible for crowded houses. Many novel features are introduced, and Pimple, in various guises, causes much hearty laughter, whilst his study of Bimbo, the faithful, in "The Gorilla's Revenge" is a fine piece of acting.

Lily Morris.

The return of Lily Morris to the Alhambra this week resulted in this popular artist being given an ovation on Monday evening, when her admirers would have liked to have heard more of her. By the way, Miss Morris was called upon to deputise at the Empire in the absence of Frank Tinney on Monday night.

P. M. Turner.

The recent production of P. M. Turner, "The Globe Trot," has been playing to excellent business since it was produced last April, and is at present booked until September next. When Nor Kiddie, the principal comedian, leaves for pantomime, in December, his part will be taken up by Jack Williams, who recently concluded a long engagement with Fred Duprez in the "Manhattan Follies."

Conn Kenna.

Arriving back from South Africa last week, Conn Kenna and his partner commenced work immediately at the Palace, Watford, and are this week at the New Oxford, remaining in town until the first week in December, when they play the Coliseum prior to opening in pantomime at the Theatre Royal, Sheffield.

Katrina and Joan.

Returning from the Continent a week or two ago, Katrina and Joan are this week presenting an entirely new act at the Alhambra, with special setting of their own design. These clever dancers are to be complimented upon their latest efforts, which gained them such a hearty reception on Monday.

"The Times."

At the Edmonton Empire this week Frank E. Franks is paying a return visit to town with his latest successful show, "The Times," which has been creating further records in the provinces, and last week played to excellent business at the Hippo., Wolverhampton, in spite of Election week.

Frank E. Franks.

Two new shows are shortly to be produced by Frank E. Franks, entitled "Vote for Ramsey" and "Dole Stopped." These productions are fully protected against infringement. Frank has engaged a well-known comedian to appear in one of these shows, whilst a popular comedienne will appear in the other.

Lune and Shaw.

"Mr. and Mrs. Henpeck" were a laughing hit at the Granville, Walham Green, last week, and are doing excellently at the Empire, Islington, this week. We hear that they have been engaged to play panto. for Jazon and Montgomery.

A Full Week's Work.

"The Era" learns that two or three picture houses have been asking to play split weeks with vaudeville artists. As the result of the strong protest of the V.A.F., they have promised that in future no music-hall artist shall be engaged under a full week's work.

Palace Theatre, Plymouth.

The Palace Theatre, Plymouth, was reopened by Thomas Hoyle on Monday, Oct. 27, after it had been closed several weeks for reseating, redecoration and refurnishing. Between £7,000 and £8,000 has been spent, and the theatre is now one of the finest in the provinces. Sheraton style seating has been provided for the orchestra stalls and grand circle, and upholstered seats for every other part of the house, including the gallery. The colour scheme is pink and cerise for the walls, seats and carpets, and white and gold for the woodwork, the panelling being effective. The dome of the roof has been restored so that it may once more fulfil the purpose for which it was designed. More than 200 electric lights are concealed in a ledge around the rim, and these throw a beam of light into the dome which is gently radiated into the house. Great improvements have been made in the foyer, which is now one of the best to be found in any provincial theatre. There are no booking fees, no early doors, and no entertainment tax, and prices range from 2s. down to 4d. The theatre is under the management of Coram Smart.

THE GULLIVER CIRCUIT.

Good Financial Position.

The 16th annual general meeting of the London Theatres of Varieties, Ltd., was held on October 24, when it was resolved to pay a dividend of 5 per cent. for the past year, carrying forward the sum of £97,642 4s. 5d. to the current year's account. In addition to a reserve of £100,000, the mortgages and charges have been reduced, during the past few years, by approximately £500,000.

Variety Theatres Controlling Co., Ltd.

The annual general meeting of Variety Theatres Controlling Co., Ltd., was held on the 17th instant, when a dividend of 7 per cent. per annum was declared.

The following is a short summary of the proceedings of the Associated Halls:—

Barrasford, Ltd.

(Owning Brighton Hippodrome and Leeds Hippodrome.)

A dividend of 7½ per cent. for the year ending July 31, 1924. The only charges in front of the shareholders are now reduced to £11,000.

South of England Hippodromes, Ltd.

(Owning Southampton Hippodrome and Boscombe Hippodrome.)

Dividend of 10 per cent. for the year ending May 24, 1924.

All mortgages have been redeemed, and no charges exist.

Southend Hippodrome.

Dividend of 10 per cent. for the past year.

Mortgages now stand at the reduced sum of £5,000.

Liverpool Hippodrome.

The directors recommend the payment of a dividend of 5 per cent. for the year ending July 31, 1924.

The mortgages have been reduced to £10,000.

Portsmouth Hippodrome.

Dividend of 10 per cent. was declared for the year ending April 12, 1924.

There are no mortgages or charges against the assets.

Newcastle Hippodrome.

Dividend of 20 per cent. was declared for the year ending July 31, 1924.

The assets of the company are not charged in any way.

Alhambra, Paris.

Dividend of 18½ per cent. was declared.

The assets of the company are not charged in any way.

Sheffield Hippodrome.

Dividend of 10 per cent. was declared for the past year.

THE MAGICIANS' CLUB.

The first ladies' night of the season was held at the National Hotel Winter Garden on Sunday last. There was a good audience, and Mr. F. Montague, who was in the chair, in a charming little speech bestowed the jewel on Mr. Horace Goldin, at the same time creating him a vice-president of the club. Mr. Goldin, in returning thanks, said how glad he was to be back in England again. Mr. Goldin's subsequent tricks were much enjoyed. A presentation was also made to Mrs. Mare, wife of Vice-President Mr. E. T. Mare, of an illuminated address and a bag in recognition of her and her husband's help to the club. Among the artists none were more popular than the two "Harrys," Harry Heap excelling at the piano, and the evergenial Harry Hall scoring in "The Long, Long Wail," and his usual fresh batch of funny stories. Betty Manners, Dorothy Edwards, and Beatrice Betts and Gwen Lewis did well in vocal items; humour in plenty came from Charles Henry, Madge Macklin, Elsie Stedman, and Will Gane, and magical items from Ben Said and Miss Tree. The latter's performance is as remarkable as ever. Fred Groom's ventriloquism displayed wonderful technique.

(*Continued from col. 6.*)

as much time as possible to its interests.

Re-election of Officers.

Mr. Monte Bayly was re-elected Hon. Treasurer, and Messrs. Bruce Green and Harry Marlow Hon. Trustees.

M.H.A.R.A. ANNUAL MEETING.

Will Fyffe Elected President.

The twenty-eighth annual general meeting of the Music Hall Artists' Railway Association was held on Wednesday last at 18, Charing Cross-road. Mr. George d'Albert, Chairman of the Committee, presided.

Committee's Report.

The Management Committee, in their annual report, stated that, in spite of the unsatisfactory state of the variety business, combined with the continuance and even increased number of revues, which absorb so many artists who would join the Association were they performing their music-hall acts, as in the past, the Association has held its own, and a considerably larger balance is in hand than that of last year.

The number of yearly subscriptions has increased from 1,160 to 1,318, while that of the quarterly cards issued is 2,654, as against 2,338. Thus the total membership is now 3,972, instead of 3,498. But it is, of course, obvious that the revenue from the quarterly cards is much less than that received in previous years from a lesser number of yearly subscriptions. The receipts from cards of membership is £1,506 9s. 6d., £264 8s. 6d. of which was paid to the benevolent fund, while other sources of income produce £79 15s. 6d., giving a total of £1,850 10s. 6d. received for the year.

On the other side of the account, the expenses have remained much the same as last year, but as the last of the provincial offices was closed in the spring, the item under this head of £116 3s. 10d. will disappear from the financial statement next year.

During the year the committee was able to place £200 on deposit, as is shown on the statement of receipts and payments, but since the end of the financial year—Sept. 30—they have paid this sum, being the balance of a loan advanced to the Variety Artists' Benevolent Fund and Institution, and therefore the Association has now no liabilities, and has a balance to commence the year with of £107 4s. 2d., as against £226 16s. 9d. last year, less £220, loan due to the Benevolent Fund.

At a specially convened meeting of the members held in February, it was decided to continue the issue of the quarterly cards system, but to date these cards from fixed periods—Jan. 1, April 1, July 1, and Oct. 1—and this has been found to be distinctly advantageous to the financial welfare of the Association.

Little remains to be stated. The relations between the railway companies and the Association remain as harmonious as in the past, the West-End specialists still generously continue to grant free consultations to members, and the large body of provincial agents give their services wholeheartedly and with excellent results, and very few errors or mistakes.

Mr. Monte Bayly, the hon. treasurer, still takes a great interest in the Music Hall Artists' Railway Association, safeguarding and watching its finances. Mr. George d'Albert has proved himself an earnest worker as the Chairman of the Committee and a regular attendant at the meetings, and Messrs. Bruce Green and Harry Marlow remain the hon. trustees.

It is hoped that sufficient candidates will be forthcoming, so that there can be an election for the Board of Management.

If the prospects for the variety profession are more encouraging than this time last year, then the future of the Association must be brighter, and if the old-time programmes of acts instead of revue again come into vogue, then the Music Hall Artists' Railway Association will soon be as flourishing and as beneficial to the artists as it was in past days.

The annual report having been read by the Secretary, Mr. Douglas Stuart, its adoption was moved by Mr. Michael Canning, and seconded by Mr. Harry Bekker.

Financial Statement.

In the absence of Mr. Monte Bayly, Mr. Harry Marlow read the balance-sheet. The £200 loan had been repaid, and the Association not only did not owe anybody a penny, but were starting the financial year with a respectable balance in hand.

Mr. Harry Emerie moved and Mr. Canning seconded the adoption of the balance-sheet, and the motion was carried.

Mr. Will Fyffe Elected President.

Mr. Harry Marlow proposed the election of Mr. Will Fyffe as President for the ensuing year. He said that Mr. Fyffe had done everything he possibly could to further the interests of the variety business. The post of President was one of honour, and his immediate predecessors were Mr. Harry Claff and Mr. Bransby Williams, both of them estimable workers for the Association.

Mr. Will Fyffe thanked the members for paying him this honour. He would always have the welfare of the Association at heart, and would give

(*Continued at foot of col. 5.*)

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FROM THE PROVINCES.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—The comparatively new historical play, "The Marlboroughs," in which Mr. Fred Terry and Miss Julia Neilson appear, attracted a large audience. Mr. Fred Terry, as the newly created Duke, plays with his accustomed sangfroid and thoroughness, and gives full point to the early comedy, as well as to the more dramatic passages which ensue later. Miss Neilson, in the rôle of Sarah Jennings, afterwards the Duchess, is also a splendid figure as the self-willed, determined and faithful wife. The Queen of Miss Violet Farebrother is an excellent study of its kind, too. The Harley of Mr. Alfred Kendrick was very capably portrayed; Mr. Frank Royde and Mr. Hugh F. S. Cannon were fully adequate as Col. Parke and Capt. St. John; and Miss Irene Arnold made a charmingly fresh Mary Churchill. The Abigill Hill of Miss Madge Escolme provided a capital foil to the Duchess; while Messrs. Frank Cariello and J. Carter-Edwards, and Master Roy Reynor were quite good in the minor parts.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth. — That charming and delightful musical play, incorporating the love story of Schubert, "Lilac Time," is given its third visit to this city, and shows no sign of waning popularity. Several familiar faces are again seen. Mr. Fredk. Blamey takes the part of the modest composer with agreeable restraint. Mr. Arthur Hosking is the Baron Poet, who is more successful in love; and Miss Maria Minetti is an attractive and engaging prima ballerina. A true vein of comedy is imparted by Mr. Lionel Victor as Veit, the glass maker; Miss Rose Hignell as Lili (his daughter) acts quite tastefully and charmingly; and Miss Mina Greene makes a capital Mrs. Veit. The singing is, as heretofore, admirable.

REPERTORY THEATRE. — P., Mr. Barry Jackson; B. M., Mr. Bache Matthews.—"Mine Hostess," a translation by Mr. Clifford Bax of Carlo Goldoni's early eighteenth century "Locandiera," is good comedy, having much ready wit and many piquant situations. As the hostess, Miss Gwen Ffrangcon-Davies introduced a lively and business-like personality. Mr. Edward Norfolk's Knight, a worldly young fellow, was a capital presentation. The Marquis and the Count were parts ably taken in contrast by Mr. George Howe and Mr. Frank Moore. The two actresses, as played by Miss Marjorie Gabain and Miss Louise de Lacy, were properly amusing. Messrs. Hedley Briggs, Paget Hunter, and Stringer Davis also appeared, and adequately so. Mr. H. K. Ayliff was the producer.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Allen; Mus. D., Mr. David Cochrane.—That sparkling and gay revue, "Jazzland," with its appealing music, has Charlie Wood in the main comedy part, therefore it goes well, for this artist proved to be in fine comic form. The singing of Maisie Terris and Lena Latham was extremely pleasing, and their work in other directions was more than satisfactory. Ben George ably supported the vocal side with his attractive style and voice. Tom Bryant as harpist was an agreeable variant; and, of course, the Syncopated Orchestra of Joe Morrison, contributed largely to this jolly entertainment. De Busse is a prominent figure, and, among several others, Len Battle and the Anderson Duo perform more than creditably.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. & Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Bud Richie presents the nonsensical absurdity, "Dippy," with Mike Moritz as the particular dippy comedian, and the presenter himself taking a leading rôle. Babs and Mary are an amusing pair; and Bob Williams, with Ruby Prince, give good support to the leaders also. Among others noticed were Geo. Leonard, Isa Milligan, and Chas. Maven. The Right Richie Girls were a smart and rollicking troupe.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith. — "Our Liz," a new show, which has a fund of comedy and several bright scenes, has two principals, who are the life and soul of the piece. Renee Peel, of "Peep Show" reputation, gives a vivacious and taking performance, and sings most acceptably; while Jack Barty, whose name as a comedian is familiar, strikes an irresistible note in the amusing situations in which he finds himself. Charles Payton gives a capital account of his rôle; and Leslie Hatton succeeds in quickly becoming on good terms with his audience. Also appearing and rendering good support are Doris Langford, Zerlina Harrington, Naomi Rosalie, Frank Adair, George Manton, and Fanny Olive, together with the Empire Quartette and the Monte Carlo Girls.

EMPIRE.—P., Mass' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Du Biere gave a demonstration of magic which quite mystified, and, of course, delighted his audience. He is an entertaining illusionist, and an amusing commentator withal. Harry Thurston introduces himself with success as a character actor, who gives types from the Thames Embankment; they were genuine creatures, not overdone. Wal Langtry, in his eccentric comedy, extracts many laughs. Charlie Pooley and Partner, in their whirlwind comedy act, continue to be a popular pair; and the Two Babs, in jest and song. In addition, there is Charles Ulrick as the barrel king, and also the Two Le Bergs as dental gymnasts.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"Madame Pompadour," presented by the George Edwardes' Daly's Theatre company, is here. Miss Edith Cecil is in the principal rôle, singing exceedingly well, and acting with much charm. Mr. Walter Passmore is in a most humorous character, while another favourite appears in the personality of Mr. Tom A. Shale. Mr. Noel Dainton acts a kingly part with distinction; Miss Maisie Bell sings well and looks very dainty; Miss Peg Desmond is equally as successful in her part; while Mr. Wilfred Temple, Mr. Cecil Clayton, and Mr. Strafford Moss have all prominent rôles. Mr. Temple's fine tenor voice being highly applauded.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—"The Sixth Man," a story of adventure, is being presented here by Messrs. Martin Lewis and Evan Thomas, prior to London production. The cast includes Miss Olwen Roose, Mr. Martin Lewis, Miss Norah Howard, Messrs. Sebastian Smith, J. C. Aubrey, H. Worrall-Thompson, Joseph Meyclere, Lionel Williams, and Alec Thompson. The play is produced by Mr. Evan Thomas.

EMPIRE.—A. M., Mr. C. T. Hutchison.—A capital variety programme is headed by popular Miss Dorothy Ward, who appears in new songs and scenas, assisted by Tiller's Dorothy Dots and Miss Constance Raymond at the piano. Shaun Glenville is also a great favourite. Stanley Kirkby and Harry Hudson are a good number in "Humour and Harmony"; John Clark and company give a capital acrobatic sketch, entitled "Prohibition Defied"; while Bruce Green, in latest songs and burlesques; Clay Keyes, "The Ace of Clubs"; and Madge (Kiddy) Kennedy, in the first of her "grown-up" studies, complete.

DUBLIN.

GAIETY THEATRE. — M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The musical comedy "Katja, the Dancer" provides the attraction here. The company includes Miss Joan Hay in the title-rôle, Carl Brisson, Gene Gerrard, Bobbie Coomber, J. H. Wakefield, and Miss Dolly King.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The popular Irish comedian Mr. Arthur Sinclair, supported by Eva Rowlands, Grenville Darling, and Jack Rose heads the bill here in a delightfully amusing sketch "Mr. McFee, M.P." In addition excellent turns are supplied by the Fayre Sisters, Ina Hill, Harry Taft in "The New M.P.," The Fantoches in "A Child's Dream," McRae and Le Port, the Flying Scotsmen, Paddy Saunders in "Camouflage Chalk Talks," and Eva Foy, comedienne.

OLYMPIA THEATRE.—Joint Ps., Mr. I. I. Bradlaw and Mr. R. Morrison; Mus. D., Mr. W. J. Mitchell.—An up-to-date musical comedy revue, "The Sunbathers," is proving successful here, good comedy, delightful music, and effective dresses being the features of the production. Mat Ramsey is fun-maker, and he is ably supported by Doris May as leading lady. Others in the cast include William Vasey, Dorothy Valerie, Billy Shenton, Charles Russell, Josie Cromwell, Robb Burnett, and the Eldorado Girls.

QUEEN'S THEATRE. — M., Mr. J. L. Sullivan; Mus. D., Mr. S. Levenston.—The stirring American nautical drama "The Unknown" is being presented here by Mr. J. B. Carrickford and a strong company of Dublin principals, including Tom Moran, J. B. Carrickford, Barry McDunphy, May Fitzpatrick, and Mme. Louise Grafton.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Sean O'Casey's play "The Shadow of a Gunman," followed by Mr. J. M. Synge's "Riders to the Sea," are being produced to crowded houses.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping an excellent variety bill is Madge Grey, the comedienne and mimic. Supporting items include the Five Friscoes, musical turn; the Pickard Players in "The Sleepwalker"; Billy Moore and Kiddy, dancers; Geo. Hylton, comedian; Charles H. Conley, vocalist and dancer; and Jean Furness, comedienne.

GLASGOW.

THEATRE ROYAL, LTD.—M. D.'s, Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. Ernest Carpenter.—Much pleasure is derived from the visit of Messrs. Murray King and Clark's company in "Romance." Miss May Fairclouch as La Cavallini acts with great charm, while Mr. Norman Pierce was very good as Tom Armstrong. A fine impersonation is that of Mr. F. Lock Whittaker as Van Tuyl, and other parts are admirably presented by Miss Amy Ward, Mrs. Fairclouch, Miss Ella Johns, Mr. Donald Rudrum, Mr. Ralph Ayes, and Mr. Basil Doon.

KING'S, LTD.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Hugh McFarlane; Mus. D., Mr. A. Hoskins.—The rare charm of Barrie's "Little Minister" is being exceedingly well demonstrated by Miss Peggy O'Neil and an excellent company.

OLYMPIA, LTD. — M., Mr. Alex. Y. Cassells; Mus. D., Mr. John Henderson.—Excellent fare is provided here in the picture "The Gentleman of Leisure" on the first half of the week, while for the latter half "The Secret of the Pueblo" and "The Cabaret Dancer." In addition capital variety is supplied by the Surprise Quartette and J. B. Strain, comedian.

PRINCESS'S THEATRE.—A. M., Mr. Hugh Murdoch.—The Pearce Institute Opera Club are this week occupying the Princess's Theatre, where they are giving performances of the musical comedy "A Country Girl." This clever amateur combination possesses a number of talented ladies and gentlemen, and on Monday evening the production delighted a large audience.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Messrs. Robert Hale and Tom Reynolds are this week presenting the bright and entertaining revue "Puppets." The show affords ample scope for the versatile talent of Mr. Hale and Nora Delany, who are ably supported by Gordon Terry, Norman Bowyer, W. E. Richardson, Betty Eley, Winifred Dally, Gladys Randell, and the Ten Puppets.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis. "The Hunchback" (adapted from Victor Hugo's masterpiece) is this week presented here for the first time. The central figure of the story is carried out by Lon Chaney, supported by a well chosen company of feline artists.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—A notable event is the appearance of Miss Sybil Thorndike, in Henry Arthur Jones' powerful play "The Lie." The play and the manner in which it is staged are alike commendable. Miss Thorndike gives a powerful piece of acting in the leading part, and is excellently supported by Miss Marie Hemingway, and Messrs. Robert Horton, Lewis T. Casson, O. B. Clarence, and Lawrence Anderson. On Saturday Miss Thorndike takes the tragic part of Hecuba in "The Trojan Women of Euripides."

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—This week's programme is headed by that talented artist Jennie Benson. Mona Vivian, another very popular artist, was given an enthusiastic welcome. The fine programme also includes the Two Convivial Millionaires; Leslie Strange, introducing "Characters in the Limelight"; The Elmar Trio, artistic, sensational and original; The Melvilles, comedy juggliers; and Lalla Selbini and Bert Albert, as "The Butterfly and the Cat."

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—"It Pays to Advertise" makes its first appearance here with an excellent company sent by Messrs. Tom Walls and Leslie Henson, Ltd. On Monday evening it was received with great delight, the audience keenly appreciating the humour of the whole affair. Foremost among the artists are Cyril Smith, very funny as Rodney Martin; Ernest Leeman (Ambrose Peale), Clifford Pembroke (Sir Henry), Tom Squire (George McChesney), Vera Boggetti (capital as Mary Grayson), Peggy Morrow (Countess Beaurien), Mary Sheriden, and Frank S. Strickland.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague—The enterprise of Mr. W. W. Kelly in securing the latest goods for his popular theatre is again exemplified by the booking of "Pollyana," which last week saw its first appearance in England at Manchester. This "glad" play found general favour on Monday evening from a large audience, who were charmed not only by the work itself but by the strong company engaged by Messrs. Macdonald and Young. Foremost was Mr. Lyn Harding, whose John Pendleton showed the noted actor at his best. Joan Barry, in the title-rôle, handled her part with rare skill. Athole Stewart's Dr. Chilton was another outstanding sample of really fine work; Grace Lane (Polly) and Marie O'Neill (Nancy) held prominent parts with much distinction; and worthy assistance came from Mary Brough (Mrs. Gregg), Alice Beet (Mrs. Carmody), and Elizabeth Watson (Miss Caroll).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter. — "Mary's John" remains the attraction.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. and M., Mr. R. W. James; Mus. D., Mr. R. Tomlinson.—Lew Lake's new revue "Whispers," in twelve scenes, is here, giving great delight. Its several sketches are particularly funny, and cause endless laughter. Foremost in the cast are Archie Glen, an able comedian, and Jennie Gregson, a comedienne of a very versatile type. They are well supported by Sanford and Lyons (excellent fun-makers), Monte Golding, Dorothea Ind, Vivien Cooper, Marcelle Wilson, and Violet Coote.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—A good all-round company, sent by Messrs. Macdonald and Young, is here, presenting, twice nightly, in very acceptable style, "The Maid of the Mountains." Miss Jessica Bevan, in the title-rôle, sings and acts with finish, Miss Margaret Riddick makes a captivating Angela, Victor Boggetti acts and sings well in the part of Baldasarre, George Byrne makes a funny General Malona, and John Callan is amusing as the Mayor of Santo. Other good helpers are Roddy Hughes (Tonio), Beatrice Beaver (Vittoria), Jack Martin (Beppo), and Raymond Langley (Carlo).

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—"There You are, Then" revue is here, the company including Teddy Morris, Lily Hartley, Phil Bere, Syd Dale, Rich. Keith, Tony Volpe, Claire and Valerie, Rex L'Estrange, Doris Crawford, and the Alabama Syncopated Orchestra.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Jack Taylor's revue, "Wild Oats," is an excellent entertainment, given by a competent company, which includes Jim Nolan, Jack Hodges, Gaby Revette, Maeder and Marise, Henry West, Will Tennant, Pansy Taylor, Freddy Watts, Lily Irene, and Ivy Wright.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. C. W. Chambers.—Mr. Robert Courtneidge brings an excellent company here in the historical musical romance "Catherine," which had its original production in Manchester, with Miss José Collins in the title-rôle. This time Miss Cylvia Cecil undertakes the picturesque and strenuous part of Marta, and with great credit to her acting and vocal powers; while her *vis-à-vis* in the story, Menshikoff, is admirably played and sung by Mr. Roy Russell; Mr. Caspar Middleton's Peter the Great is also a striking impersonation; and fine performances are added by Miss Connie Walter as Sonya, Mr. Frank Foster as General Stepanovitch, Mr. Alec Lennox as the lively Count Bronin, and Miss Edith Alderman as Varinka. The music of Tschaikowsky is one of the distinctive features of the production, and it is finely rendered by an augmented orchestra under the able direction of Mr. Dudley Hare.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—The Henry Baynton fortnight, under the direction of Mr. Robert Courtneidge, is providing good entertainment here, the current week including productions of "Julius Cæsar," "Richard II.," "Antony and Cleopatra," and "King Lear."

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—As usual, a well-varied programme of high quality is provided for patrons here. Prominent in the bill are G. H. Elliott, the popular chocolate-coloured comedian-vocalist; Van Dock, the Italian cartoonist; Fyne and Hurley, burlesque comedians; and Edith Faulkner, in Cockney character studies; while capital turns are added by Finlay Dunn, humorist at the piano; Novelli, the Italian singer; and Nat Gould and Val Gordon, the "personality pair."

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—Ernie Lotinga's musical burlesque "House Full" is proving a big attraction here. It has already made a host of friends on the local circuit, and the good work is carried on in fine style by Arthur White, the popular comedian; Darroll Richards, Gertrude Kaye, and many other clever players.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hegan; Mus. D., Mr. Albert Heyes.—The A.W. Productions' revue, "Homes for Heroes," continues here its successful course, the principal parts being filled by Lester and Wood, Jack Gillam, and Bly Miller.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The Broadhead Dramatic Company are seen here this week in an attractive play entitled "Her Kingdom of Love," which provides ample scope for their varied talents.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"Mam'selle Kiki," the new musical play, is presented here in fine style by Mr. T. F. Dawe. The piece is well staged, has catchy numbers, capital comedy, and pleasing dancing. An excellent company features that delightful comedienne Ella Retford, Alec Fraser, and John Humphries, whilst able support is rendered by Frank Hector, Gladys Cranston, Antony Holles, Nellie Leopold, Fred Reynolds, and the smart Eight Palace Girls.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—"Tilly," a new musical play, with Maudie Dunham, Harry Gould and Arnold Richardson in the cast, is here for a third and last week. A great laughter show.

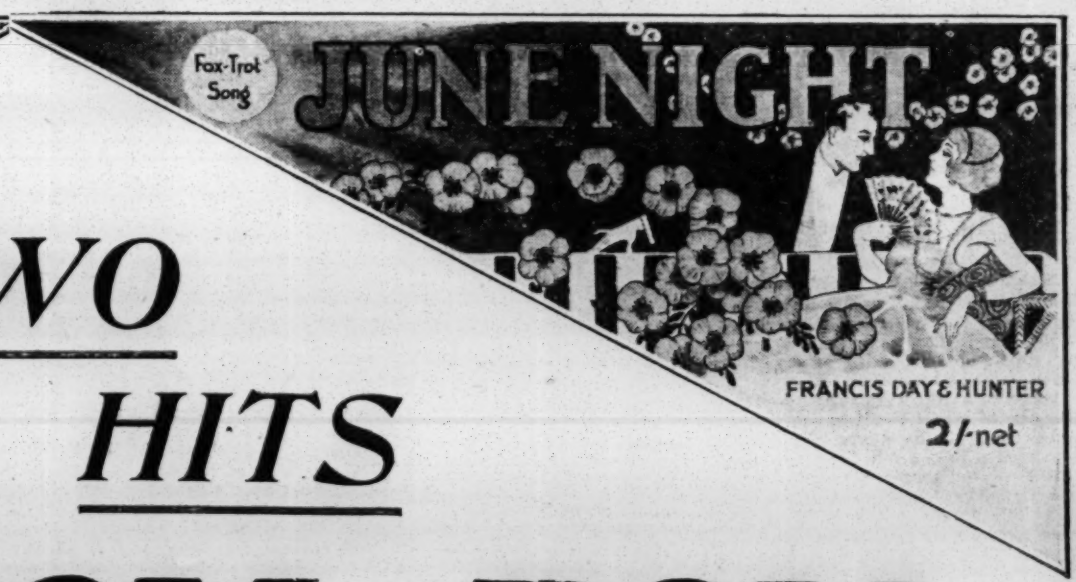
SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—"The Private Secretary" is the attraction here, under the direction of Mr. Cecil Barth. A well-selected company includes Mr. Charles R. Walenn as the Rev. Robert Spalding and Mr. Stanley Browne as Mr. Cattermole, well supported by Messrs. Alec Finlayson, D. C. Manderson, Robert Chester, Misses Jean Hicks, Ivy Nelaw, and Margery Hearn.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The amusing farce, "Tons of Money," is on a return visit. The cast includes Messrs. Harry Phydora, Ivan Leslie, J. Wheatman, Arthur Nicholas, Laurie Hunter, Misses Ellen Pollock, Mary Braithwaite, and Betty Marshall.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Capt. Bruce Bairnsfather, the creator of "Old Bill," is presenting his own revue, "'Ullo!" a show full of comedy and novel incidents, with tuneful

(*Continued on page 18.*)



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THE REALM OF MUSIC.

T.O.T. PHILHARMONIC SOCIETY.

Mr. Emil Hardy deserves congratulations for his careful production of "The Yeomen of the Guard" at King's Hall, Covent Garden. It was an ambitious choice on the part of the youthful T.O.T. Philharmonic Society, but one justified by results. The performance was spirited without exuberance, well balanced and controlled. Excellent features were the singing of the chorus and the playing of the orchestra under Mr. Ewart Beech, who secured a good ensemble. The cast was capable. Amateurs are not expected to create parts. Enough if they go to the best models. No fault could be found with Mr. Alec Pleasance's Jack Point on that score. His was by far the most difficult task of all, and he came through it with credit. He was convincing both in humour and in pathos. In Miss Madge Cook the Society have a promising "lead," and in Miss Hilary Pay a clever soubrette. Both sang tunefully, and Miss Beatrice Smith gave a capital study of Dame Carruthers. Mr. John Priestley (a good baritone) as the Jailor, Mr. Gordon Hamilton, a romantic Colonel Fairfax, Mr. Thomas Dean as Leonard Meryll, and Mr. Ralph Harlow as the Sergeant all sang pleasingly. Miss Queenie Thomas (Kate) did well, and Messrs. James Tolman, Ben Lewis, George Nicoll, Cyril Corker and Tony Carr were satisfactory in small parts.

MR. ARNO SEGALL.

A young Roumanian violinist, Mr. Arno Segall, made an excellent impression at a recital in Queen's Hall. Pupil of three great masters, Auer, Cesar Thomson, and Willy Hess, he made it clear that he has known how to draw profit from his studies. The chief work on his programme was Glazounov's Concerto in A minor, and of this he gave a brilliant performance. Technical difficulties simply did not exist for him; the formidable cadenza leading from the third section to the finale, and the following passages in harmonics were played with the greatest security and ease. The slow section was full of feeling for beauty and poetry. In Handel's Sonata in D major, which preceded the concerto, the purity and finish of Mr. Segall's style and the clear, expressive quality of his tone could be even better appreciated. He is certainly in the first flight of to-day's violinists. Mr. Harold Craxton at the piano was a tower of strength in both the works.

KENDALL STRING QUARTET.

Sensitiveness and refinement are the characteristics of the playing of the Kendal String Quartet. They never force their tone beyond what strings can well stand, and between the extremes set the grading values are true and delicate. Their programme at Wigmore Hall consisted of Schubert in A minor, Haydn in E flat, and Vaughan-Williams' Quartet in G minor. The players were able to show their appreciation of colour in the modern work. Its character, too, was fairly well understood, though one was sensible of the lack in the playing of a unified grip. The Haydn was particularly good; the lines were firmly and finely drawn, and there was a general sense of ease and well-being about the performance.

MISS MIRANDA PALMA.

Miss Miranda Palma's tone was as steady as a rock at her recital in Steinway Hall, and that alone would be enough to stamp her singing as out of the common in these days, when so many of our vocalists are given over to the vice of vibrato. Then she has a keen sense of the dramatic. She was able to realise to the full the despairing passion of Georges Huë's "J'ai Pleuré En Rêve," and so convincing was her interpretation that it was no wonder her audience insisted on a repetition. The voice is a soprano, bright and with plenty of power. There is a tendency to force the tone at times in the highest notes, but the quality in mezza voce singing is very pleasing. Xavier Leroux' "Le Nil," sustained at half-voice throughout, made a good effect. This was another instance of the singer's ability to conjure up a mood and to express it. A more covered tone than was used in the Schumann songs would have better served them, but there were many others in which the clear, open quality was admirably in place. A violinist, Miss Amina Lucchesi, played some solos in very capable style. The accompanist at the piano was Miss Ethel Walker.

BACKHOUSE STRING QUARTET.

There was a good deal of enjoyment to be gained from the performances of the Backhouse Quartet at Wigmore Hall. At one time the playing of Miss Rhoda Backhouse and her colleagues rather laid itself open to the charge of being wanting in impulse and decision, but there was no lack of a healthy vigour in their reading of Beethoven's early work in D, Op. 18. It had other virtues besides, freshness of feeling among them, and altogether the performance was an excellent one, despite certain tiresome mishaps which befel the strings of the viola. Delius' lovely quartet, the central work, was undertaken in a spirit of appreciation of its manifold beauties, the "Late Swallows" movement being, in particular, sensitively played. The programme was completed with Haydn's Quartet in B flat.

MME. ADELINA DELINES.

Into the programme of her recital at Æolian Hall Mme. Adelina Delines introduced a group of six new songs by an English composer, Muriel Herbert. These—settings of poems by Alice Meynell, John Masefield, Robert Bridges, Yeats, and Herrick—proved to be unaffectedly and agreeably written, and in the cases of "The Lake Isle of Innisfree" and "I Dare Not Ask a Kiss" it can be said with truth that the music reflected and deepened the mood of the words. It was a mistake to repeat the first two lines of the Herrick. Mme. Delines' thoughtful, refined readings went far to recommend the songs (which were sung to the composer's accompaniment), and the large audience received them with every appearance of enjoyment. Some examples of Hugo Wolf and Schubert, and the lovely seventeenth-century "Have You Seen But a Whyte Lillie Grow?" were sung with equal taste and understanding, while Handel's "O Sleep, Why Dost Thou Leave Me?" showed the purity of the singer's style to the best advantage. Mr. F. Kiddle was the accompanist.

MISS MARJORIE RENTON.

Miss Marjorie Renton, F.R.C.O., A.R.C.M., who at nineteen years of age won the Lafontaine prize, and later held the Grove Exhibition at the Royal College of Music, gave an organ recital at Queen's Hall on Tuesday. She showed great ability to deal with music of many styles, giving neat and clear performances of Bach's Toccata in F and Prelude and Fugue in G, and playing with brilliant effect a Scherzetto by Vierne and a Toccata by Widor. Miss Mary Layton's Ladies' Choir sang Brahms' Motet and some madrigals of Weelkes in very pleasing style, and later were heard in an excellent performance of Dr. Cyril Rootham's part-song, "The Quest," written for choir with accompaniment for piano and string quartet.

RECITAL FOR TWO PIANOS.

There was a lively air about the two pianos recital given by Miss Isabel Gray and Mr. Claude Pollard at Wigmore Hall. They gave the impression that they were thoroughly enjoying their own playing. And, of course, the audience enjoyed it too. Then the programme was decidedly on the side of cheeriness. It contained a preponderance of music in dance measures: Debussy's "Petite Suite" and a Suite of Arensky. Since in both players the rhythmic sense is highly developed, it follows that their performances were exhilarating to a degree. The Ballet of the Debussy took the audience by storm; so did the brilliantly played Valse of the Arensky. Mr. John Booth's singing of a number of songs in excellent style was another pleasing feature.

MISS GRETE STUCKGOLD.

Miss Grete Stückgold, a soprano who has been described as "another Claire Dux," made a first appearance here in a recital at Æolian Hall on Thursday. The newcomer is well enough qualified and equipped to be able to stand without the support of comparisons, even as flattering as this. Her voice is of the first rank, full and mellow in tone, flexible, extensive in range, and capable of great variety of colour. She sings frankly and freely and knows how to adapt her means to the expression of various styles of music. In the use of ornament she cannot be held guiltless of an occasional lapse of taste. A trill, however perfect, should not be held a full half-minute at least, as was the case in the last encore song. The phrase was, of course, distorted beyond recognition. But that would not have mattered so much if the singer, in coming at last to the end of the trill, had managed also to hit on the original key. Miss Stückgold's able accompanist was Mr. Anthony Bernard.

CONCERT FOR CHILDREN.

The children who came to Mr. Robert Mayer's concert at Central Hall learnt a hard lesson as well as the pleasant ones they were there to be taught, which was that you cannot both spend your time and have it. They wanted the Scherzo from Mendelssohn's "Midsummer Night's Dream" over again, and would not be content until they had it. So that when the moment arrived for Schubert's "Unfinished" Symphony time was running so short that the second movement had to be sacrificed. Dr. Malcolm Sargent will do well to enforce the "no encores" rule. After all, there are other concerts coming along. He had no difficulty in keeping the children's interest alive and eager in his introductory discussions of the pieces, and, as hinted above, there was no doubt of his audience's appreciation of the orchestral performances under his conductorship. The programme at the next concert, on November 15, will consist of music for strings, beginning with Bach and ending with Grainger.

The Duke and Duchess of York have given their patronage to a concert to be held at the Royal Albert Hall to-morrow evening, under the auspices of the League of British Artists. The proceeds are to go to the fund for rebuilding the organ. A large number of young singers and players, members of the League (which exists to bring unknown artists into public notice) are to appear, and it is also hoped to secure the services of several of the world-famous artists who owe so much of their success to their appearances in the Albert Hall. Many other distinguished people, among whom the Duke of Connaught, have promised their patronage to the concert, which has aroused much interest.

"THE DUENNA."

At Hammersmith Lyric.

Comic Opera in Three Acts, by Richard Brinsley Sheridan. Music composed and arranged by Alfred Reynolds (after Linley). Revived at the Lyric Theatre, Hammersmith, on Oct. 23.

Don Ferdinand	Michael Cole
Don Jerome	Nigel Playfair
Don Antonio	Denys Erlam
Don Carlos	Guy Lefeuvre
Isaac Mendoza	Franx Cochrane
Father Paul	Scott Russell
Lopez	Alfred Harris
Donna Louisa	Elsa Macfarlane
Donna Clara	Isobel McLaren
The Duenna	Elsie French
Lewis	Angela Baddeley
Sancho	Elsa Lanchester
Nuns	Joan Pitt Chatham, Marjorie Dixon
First Dancer	Rupert Doone

George Daniels said that "The Duenna" was the second best opera in the English language. He put it next to "The Beggar's Opera." When first produced at Covent Garden in 1775 it ran for seventy-five nights, outdistancing "The Beggar's Opera" by twelve performances. It looks as though Sheridan may beat Gay again this time at the Hammersmith Lyric. If he does not it will not be Mr. Nigel Playfair's fault. It must have been difficult to outdo his "Beggar's Opera" production, but that he has done. Once more he gives us flowered coats and hooped dresses, studies in line and delicate, harmonious colour, and these and the dozen or so of settings, each one more charming than the last, with the quaintly conventionalised acting and the quite furiously gay dances, make up a series of pictures one would willingly go far and often to see.

Sheridan is supposed to have borrowed the idea of the plot from "The Country Wife." But it is older than Wycherley—as old as the Old Italian Commedia dell' Arte. Mr. Playfair has not had to travel far from "Midsummer Madness" to get to "The Duenna." Who is the Duenna herself but the Mrs. Pascal of a less chivalrous author, and who Isaac Mendoza but Pantaloon, always too clever by half, always outwitted in every plot? The ruses and deceptions, the disobediences and the amorous cross-purposes of Donna Louisa and Don Antonio, Donna Clara and Don Ferdinand are so like the identical goings-on of Columbine and Harlequin, Rosaura and Florindo, that no one can possibly tell the difference. Perhaps that is the reason why it did not seem to matter to the company whether they said señora or signora, señor or signor. They felt it was all in the family.

Whatever Daniels may have thought of it, for us the comedy is a pretty game, but nothing to do with real life. There is no more in the play than in a masquerade, but a good deal of entertainment is to be got out of the comic characters—of the sort we get from not-too-gentle caricatures. We have not changed so much after all; now we go only to music halls to see comic Jews. As for the Duenna, she shows us where Gilbert went for his Katisha.

The lyrics, of course, are delightful, and "full of quotations." There are couplets we all know, though not always where they come from. "Had I a heart for falsehood framed, I ne'er could injure you," is one; and another, "Ah! sure a pair was never seen, So justly formed to meet by Nature."

Linley showed his taste and a good deal of ingenuity in fitting popular airs and songs to his illustrious son-in-law's lines, and no doubt it was to please him that he put in the tune of "The Harp That Once Through Tara's Halls." For the rest it was impossible to judge how much was Linley and how much Reynolds, and no compliment could be more flattering than that.

The cast is excellent. Of Mr. Frank Cochrane's Isaac Mendoza it may be said either that this is the Jew that Sheridan drew, or that this is the Shylock the eighteenth century knew. Both come to the same thing—a figure of fun. It was all good-humoured, and everybody, Jews and all, can laugh at it. Remembering so well Miss Elsie French's Mrs. Peachum, we are prepared for her Duenna. Not that this resembles that, only that it is as good in its own way. The devastating archness she assumes in advancing to the attack on her inamorata must be seen to be believed in. The two together are irresistibly amusing. Miss Elsa Macfarlane and Miss Isobel McLaren make a captivating couple, wear their hoops with an air, and sing very sweetly indeed. To Louisa fall most of the songs and some of the prettiest. One found oneself wishing that Clara's share held more than it does. There is pleasing singing, too, from Mr. Michael Cole and Mr. Denys Erlam, and from Mr. Guy Lefeuvre, who makes much out of a slight part. Mr. Playfair himself can pipe up to some purpose, as he shows in the jolly "In the Days When I Was Young." As Don Jerome he gets nearly all the good, tart things of the dialogue, and they lose by him nothing of their goodness or their tartness. Sheridan's wit takes a turn followed by a latter-day Irishman who lashes the English because he finds they like it. One of the heartiest laughs of the evening followed "Why, booby, in England they were formerly as nice, as to birth and family, as we are; but they have long ago discovered what a wonderful purifier gold is; and now no one there regards pedigree in anything but a horse."

Mr. Scott Russell makes a diverting

(Continued at foot of col. 4.)

FROCKS AND FANCIES.

Clothes and the Future — Fashions—and Fads —from Paris—Milady goes Red!—Fur on Hats and Dance Frocks!

The fashions of to-morrow—a long, long to-morrow—are not so different from those of to-day, according to the imagination of our dress designers, it seems! I haven't yet digested all the frocks given to the women in "The Hour and the Man" owing to the difficulty those who supplied them had in making up their mind about details up to the last moment, but Miss Jessie Winter's last-act frock, with its Joan of Arc-like jumper edged with a sort of coat-of-mail trimming and its rather queer ermine tie, appealed to me; and so did her small hat and platinum bag. The skirt was shortish and the outline slim.

One Woman's Opinion.

I was glad to hear Miss Winter, by the way, announcing her firm conviction that we shall never go back to "balloony" frocks and sleeves, nor to trailing skirts; while she also told me that, to her mind, it was a fatal mistake for any actress to allow herself to be put into anything but a really small hat on the stage, whatever style she adopted for private life.

Our Face Cream.

Creams may come and creams may go, but I have a pretty shrewd conviction that the creams likely to stay are those whose manufacturers remember all the necessities of the stage when making them—for, after all, don't stage folk make more use of face creams than any other section of womanhood. The "Rexall" is one of the creams that really ought to appeal to the actress, because the makers, the United Drug Company, have devised a cream that can be used not only as cold cream, but as a massage cream and skin food as well—and they put it up in big solid tins holding about a pound, at a guess, without any wasting of money on decorative and breakable pots. It is just slightly scented to make its use at any time pleasant, and it keeps the skin in wonderful condition.

Fads.

A note from Paris—in which pæans of praise over the time-saving and comfort of a flight to Paris are mysteriously mixed up with information gathered from a fellow-passenger about the Canary Islands, and the fact that Gladys Cooper continually flies over just for lunch and a new hat, so to speak—tells me that the newest scent outfit is in the form of an orange, which, opened, displays four "quarters," each filled with liquid golden perfume.

Fur-trimmed Hats.

Lots of hats in Paris are fur-trimmed, flaps of leopard being particularly popular, turned up over the brim, while some have round turned-up brims of black felt and round crowns of the skin. A touch of fur on a hat will be matched by a fur edge to the scarf that goes with it.

The Tunic Craze.

All the best places in Paris at the moment are showing among their house and afternoon gowns the tight wrapover satin slip in black or night-blue, with slim tunics to slip over them, all either in dead white or ivory crêpe de chine, very heavily embroidered, or in soft silver lamé or heavy silver lace. These are really very attractive.

Going Red.

One of the new types of red frocks is the one Josephine Victor wears in "The Pelican," at the Ambassadors. It is of red kasha cloth with a tunic pleated on one side, and given a balance on the other by means of a pocket, and has a round neck and long, tight sleeves. Over it comes a rather more than three-quarter brown coat of the slim order, with smallish collar and cuffs of nutria, which, when opened, reveals the fact that it is lined with red kasha to match the frock. This is a Madame Hayward effort.

And Yet More Red.

Another place in which I saw a most effective Russian tunic coat and skirt, grey fur trimmed and with a tall Cossack hat to match, was at Hachett's, which has also taken on a new lease of life and blossomed out into an extension with an entrance in Dover-street, where you may sit in the Foyer Parisienne at little tables and enjoy your before-lunch or after-tea cocktail and an unlimited supply of salted almonds and chip potatoes, just as if you were across the Channel! The coat collar of this red costume was only just lightly edged with the fur and lined with dark brown when it extended into a scarfe.

For Dancing.

One of the loveliest dancing frocks I have seen for a long time I found at Romano's. It was of soft silk georgette of a cherry red, closely fitting to the figure as far as the hips and then slightly flaring into simulated flounces edged with hundreds of little hand-made roses of the same colour. It was charming.

Fur in the Ballroom.

More and more fur-trimmed frocks appear in the ballroom, but I'm not at all sure they are always a success—and certainly they fail when the fur is a deep band round a knee length tunic. Perhaps the most effective way of wearing it is to have a hem of some light fur on an apron front. Pretty Barbara Miles was dancing at Blanchard's one night. She wore a black satin merve or faille, with a pleated apron edged with chinchilla, that was effective and no nuisance to the wearer or her partner.

A Reminder.

Why is it that even ten or fifteen years make fashions look so strange that we instinctively say, "Did we ever look like that?" while twenty—well, we just gasp and say, "We didn't." At the Haymarket, none of the 1904 fashions are exaggerated, and some of the dance dresses really gave a very pretty line, while the colours were charming—but the figures! No wonder one actress, coming off the stage after a dress rehearsal, exclaimed, "Thank goodness, I can get out of these corsets now!" Miss Joan Maude looked as pretty as a picture in her cream net with frills and a waistband of blue, with some lilies of the valley tucked into it.

Fairyland.

On Wednesday last I had a glimpse of Fairyland, for I went to the ball given to celebrate the Carlton's 25th year. Most of the Palm Court was roofed with streamers of lovely hand-made roses and silver hangings from which gleamed myriads of tiny lights, but the really beautiful thing about it was two real Spanish oak trees which had been given a silver bath, and looked just like the trees that appeared in the enchanted forest in "Grimm's Fairy Tales." The new band, which made its formal début, seemed to be easily one of the best in London, and among the stage folks were Miss Mabel Green and Mrs. Joicey, as much like Vi Loraine as ever praise be!

GUILD SINGERS AND PLAYERS.

This week the Guild of Singers and Players begin their series of Friday evening concerts at the Court House, Marylebone-lane. There are to be six in all between now and February 6, all to begin at 9. The Guild String Orchestra (conductor, John Barbirolli; leader, Samuel Kutcher) plays at the first concert on Friday. Ethel Bartlett is the pianist of the occasion, and John Goss the singer. Several members' concerts have been arranged for at Steinway and Wigmore Halls, and also at the Court House. The first of these takes place at the Wigmore on November 17 at 5.30, when the programme will be undertaken by Harriet Cohen and Joseph Szigeti. The Guild's activities further include concerts at the People's Palace every Sunday afternoon at 3.30, a series of six Saturday evening concerts at Lyndhurst Hall, Kentish Town, and still another on Sunday evenings at the Working Men's College, Crowndale-road, Camden Town.

GERVASE ELWES FUND.

The following grants, to the total value of £365, have been made by the Gervase Elwes Fund for Musicians: Mr. Brynley Davies, a further grant of £50; Miss E. Mooney, £40; Mr. L. Brewer (Bolton), £10; Miss Dorothy Marno, one year's tuition at the Royal College of Music; Mr. C. H. Osborne (Northampton), fees for one year's singing lessons; Miss Theresa Tomasso, £30; Mr. Wm. H. Thomas (Bristol), £50. Further grants, totalling £130, have been made to musicians in distress from the Samaritan branch of the Fund.

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(Continued from col. 3.)

figure of the Friar who marries all three couples when at last the Duenna anchors Isaac to the altar, Mr. Alfred Harris is a picturesque Lopez, and Miss Angela Baddeley and Miss Elsa Lanchester make a smart pair of serving-youths. The ballet, led by Mr. Rupert Doone, dance with splendid spirit, and Miss Marjorie Dixon and Miss Joan Pitt Chatham sing the Nuns' music tunefully. The playing of the orchestra, of eight instruments, under Mr. Reynolds, could not have been better. Mr. George Sheringham, the inventor of the scenery and decorations, came in, like everybody else, for congratulations at the end. It was nearly 11.30 when the curtain fell. The piece would bear shortening by half-an-hour. But one thing that must not be cut at any cost is Miss French's and Mr. Cochrane's duet and burlesque dance, with its three encores. It was the great success of the night.

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LONDON VARIETY THEATRES.

THE COLISEUM.

There is nothing like a spoof advertisement for setting a story going. In "A Unique Opportunity," by Brandon Fleming (the pen-name of a well-known critic) and Bernard Merivale, it provides both farce and romance. The Hon. Richard Madrigal has been jilted by a lady of title. As he intends to take his sorrows to East Africa, Dougal, his man, has to take an advertisement to the newspaper announcing that his bungalow on the Sussex Downs is to let. Just beforehand, unfortunately, Madrigal has been seeking solace in writing spoof advertisements, and it is one of these which the paper publishes. In consequence, a unique opportunity is being offered to any lady willing to marry in return for the gift of a bungalow. A motor-horn sounds. Madrigal rushes into his bedroom, telling Dougal to get rid of the caller, if a woman. But Phyllis Bartlett, who has not seen the spoof advertisement, but has come with "an order to view" from the agent, is determined to have the bungalow, because she is expecting her sister, who has five children, to visit her. This is all explained to Dougal, and, being well tipped, he confronts his master with the determined young woman. Madrigal waits for no explanations, but takes it for granted that Phyllis has come in answer to the advertisement. At first he bullies her, then he kisses her, next apologises, proposes marriage, and is accepted. These parts are admirably suited to the downright style of Leon Quartermaine and the conquering charm of Fay Compton. They make the most of the plot.

Horace Goldin, the Royal Illusionist, is again presenting his new magical problems, and the Forde Sisters are paying a return visit. They career wildly but with never-failing grace to the brisk syncopation of Murray Pilcer's Band, whose drummer's imitations of a locomotive provide an original diversion for the interval. The chief comic force is Jay Laurier, whose lament of a fat man is delightfully droll. Afterwards he presents the tragedy of a man never henpecked, and unable to quarrel with his wife—the evidence he collects of her love for another man is rendered worthless by the discovery that he is her brother. The treatment of this idea makes it a gem of humour.

There is a never-failing efficiency about Tom Clare that makes his singing at the piano resemble a machine-gun firing jests with unerring accuracy. Rupert Hazell is another adept in this sort of marksmanship, registering hit after hit amid explosions of laughter. The Cycling Brocks are knockabouts of remarkable skill, the O'Dellys Troupe provide lively acrobatic and juggling feats, and the Beautiful White Lady exhibits her faultless horsemanship.

THE ALHAMBRA.

Only a short space of time remains before Lily Morris leaves us for America. We must, therefore, make the most of present opportunities, especially as she has some new songs for us to hear. At the opening performance of her engagement at the Alhambra this week she introduced "I'm Going To Be An Old Man's Darling." The rest of her act consists of those ever-popular ditties, "He's Only a Working Man" and "I'm Gettin' Married Ter-morrer Mornin'." We shall miss her good humour in the months to come.

In place of the Two Bobs, Rupert Hazell comes forward as "change for a florin." He has several new gags, including a protest against "young fellows who're tickled to death they're single," explaining that he is married and proud of it—"too late to be anything else." As a contrast to his grotesque glare, there is the winning smile of Malvina, whose fiddling is of increasing charm. Katrina and Joan's new ballet is delightfully picturesque. A youthful gardener, while sitting on a river bank, sees a nymph in the water and draws her to land. That is all the story, but the dance gives it prolonged interest.

Jack Hylton's band is still one of the leading attractions, and proves, as its stay lengthens, that his repertoire is very extensive. The Egbert Brothers present a skit called "The Gentlemen Navvies," to set off their knockabout "business" to full advantage. Our heroes have won, we hear, the prize in a newspaper competition, and start to spend it in a tailor's shop. While waiting for complete outfits they attend to the measuring of a lady who wants a riding habit.

Ambrose Barker and Peggy Wynne's "song impressions" include a burlesque imitation of a fowl-run courtship which deserves to be remembered as a classic. Ann Codee belabours poor Frankie as vigorously as ever and thrills us with her swagger, which her partner imitates with such masterful meekness. The balancing feats of Jerez and Ford entitle them to describe themselves as the "incomparables."

VICTORIA PALACE.

This week's presentation of "Our Cabaret" is certainly an object-lesson in production. The programme consisted of all the most popular items from the September and October Follies, and this linking together of numbers which had won public approval was indeed a happy notion. "Comforts," by John Sargent, and "Spooks," by John Hagan, scintillate with hitting lines and amusing business. A real note of novelty is introduced in the shape of two scenas representing famous pictures, in which the music is as delightful as the mise-en-scene. The soft, mellow tones of an old master are faithfully reproduced without even the aid of a transparent cloth. Most of the comedy comes from Dick Francis, who is admirably supported by John Hagan. Gwyneth Keys is a comedienne with a spontaneity that is refreshing, and as for the dancing, no better exponents could be found than Ivy Collette and Ernest Marini, Joan Carroll, and, of course, Our Palace Girls, who were presented with a large basket of fruit as an appreciative token.

In the variety part of the bill, Sybil Vane, a Welsh soprano, alternates syncopation with opera very happily. She is accompanied by Leon Donque, whose clever piano soli were much applauded. "The Act Beautiful" is an impressive posing novelty introducing a pure white Arabian mare and two English setter dogs. Lawrence and Arthur Anarto, in their burlesque, "The Gardener," are as droll as they are musically versatile. Tom E. Hughes, the popular rag-bag of vanity, continues to roam Leicester-square "ragged, but full of self-respect," and the Three Appalmas complete with some original and daring equilibristic feats.

CAMBERWELL PALACE.

Camberwell people do not forget old favourites. Those who came to see Harry Day's "Radios" proved this by the warm welcome they extended to George Clarke on the rising of the curtain on Monday evening. This clever comedian does not fail them in their anticipation of seeing and hearing some good, wholesome fun. He radiates his breezy presence in nine or ten of the "radios," and it is very difficult to pick on any particular item as being his best. On each of his appearances he convulses the house with his patter and fooling. His episode with the trombone in conjunction with Kitty Emson and Frank Major was particularly enjoyable.

Clarke for the time being is a trombone player, and when Kitty Emson commences to sing his discordant notes completely spoil her song. Explanations are demanded from both the conductor and the vocalist, and these are forthcoming in some really funny repartee. He then informs the audience that he will play anything they desire, and he receives many requests from "1812" to "I Ain't Nobody's Darling."

One can guess how readily the comedian plays on these demands, even if he cannot, apparently, play on the trombone. His repertoire for each and all is a few bars of "Sally." In addition to a clever cast, there are some beautiful scenes and a perfect ballet. Dorothy Morris and Gerald Osborne must be credited with some sweet singing, which greatly pleased; whilst George Clarke's partner in his merry jesting is Kitty Emson. She is a talented artist, and smartly scores in her witty duels with the comedian. Kathleen Burchell does good work, also Eva Barnes' Tiny Mite, and Frank Major and Ronald Brandon, and there are two capital dancers in Pietro and Anna Cuka. The chorus was the usual well-trained bevy provided by Harry Day.

CHISWICK EMPIRE.

Artistic and refined, Clarice Mayne gives a delightful show and receives yeoman assistance at the hands of Jimmie Craie and Claude Anderson. Each of her contributions was very successful. The Three Karreys are unique contortionists and give an excellent performance, which is enthusiastically received. The Scotch humour of Neil McKay is extremely diverting, and his turn produces much merriment. Mac's songs are well chosen, and he was heartily applauded. Daisy Wood is here, bright and alert as ever. She sings prettily and dances with skill, and she stamps her work with rare originality.

Jack Stock confides his woes as a "woman hater," though he finds many admirers among the ladies; his sense of humour is keen and the laughter is unmistakable; not only has he been lucky in obtaining good songs, but he knows how to sing them to the best advantage. It would appear there is nothing under the sun that Jack Le Dair will not juggle with, and his feats are conspicuous for their smartness and ingenuity. David Poole is astonishingly adept in the art of ventriloquism, and his performance was very popular.

Much applause greets the act of Harry Gunn, assisted by Marjorie Fitzallen; nor is the reason far to seek. They work admirably together, and their turn proved very popular.

WOOD GREEN EMPIRE.

That capital revue "Ginger," presented here this week, is proving a real attraction, with Mona Magnet, Renee Ambrose, the Hedges Bros. and Jacobson, Dick Tubb, and the Six Model Maids in the cast.

Miss Magnet appears as leading lady in a scene representing "Author's Garden," as mother in "Leave It to Father," and as Liza in "The Costers." Her singing, dancing, and acting all please equally well.

Dick Tubb, a host in himself, provides much fun. The Hedges Bros. and Jacobson are also great favourites; and the dancing of the Model Maids, who are aided, vocally, by a chorus, constitute a portion of the entertainment which secures unstinted applause. There is an attractive cabaret episode, in which Jesse Jacobson, Freddy Malcolm, and Dick Tubb combine to amuse.

In a scene representative of Hong-Kong, there is witnessed a Chinese willow-pattern plate setting, which comes in for much admiration. Other good scenes are "In Soho" and "Night-time in Virginia."

STRATFORD EMPIRE.

The Two Rascals present their latest successes here this week. Will Hay, the famous Schoolmaster Comedian, in "The Fourth Form of St. Michael's," is very popular. Fred Barnes gives delightful selections from his repertoire. "What's the Matter with London?" and impressions of foxtrotting, by tall men, short men, old men, and the Yankee. The Coon song, "Jog Along, Jasper," is a great success.

May Henderson makes a big hit with "Ta-ta, Good-night," and "When the Sun Shines on that Virginia Shore." The Femina Quartette present brilliant selections from their repertoire, including "Dreamy Melody," "Softly Awakes My Heart," "I know a Lovely Garden," and "Somewhere in the World." Rolf Slater, the popular comedian, is in fine form with songs, sad and gay, and the Two Bells, in their original gymnastic novelty act, complete a first-class programme.

WILLESDEN HIPPODROME.

There is a varied and interesting programme at the Willesden Hippodrome this week. Fred Russell, the popular ventriloquist, appeared in a novel ventriloquial farce, "Breach of Promise," in which he has the assistance of an attractive lady named Gladys, the plaintiff in the suit, and 20 mechanical actors, who comprise the judge, attorney general, defendant, 12 "good strong men and true," policemen, and the theatre call boy, who is the chief witness in the case. The performance is unique and reflects the greatest credit on the part of Mr. Russell for his skill. With the exception of Gladys, all the other voices are produced by the artist himself. Mlle. Derra de Moroda, the famous Grecian dansease, assisted by Victor Marcel, elicited much applause for their dances and cameos, while Marjorie Fulton, the popular and dainty comedienne, earned well-merited appreciation for her vocal numbers, especially those in which she gave impressions of various types of singers. Willie Gardner, described as America's greatest skate dancer, demonstrated his ability to dance on roller and ice skates; and Dixie Woods sang several coon numbers in a very artistic manner. Jack Hylton presented Ennis Parkes and Tim O'Connor with the Metro-Gnomes band in a new style cabaret show which was highly appreciated. The Aldor Trio, with Marjorie, the world's youngest dental athlete, gave a clever display of dental gymnastics; and Harry Champion gave several of his popular numbers.

"FLAMES."

At the South London.

On Monday last, at the South London Palace, to an exceptionally large audience, Sidney Burns presented his attractive new production "Flames." Mr. Burns is well served by the exceeding capable cast he has secured. For his principal comedians he has that accomplished pair, Ted Clarke and Bob Roberts, who are the life and soul of "Flames," more especially the latter, who keeps things going merrily throughout. Miss Beryl Hayden, as dainty as ever, puts in some great work with her singing and dancing. Mr. Roy Galloway is convincing as a manager of an hotel, and subsequently a wild man, and capable support comes from Billy Blake, who is cast as a Jewish detective. Miss May Carpenter scored immensely with some delightful singing. There is a big spectacular scene, in which the stage is all in flames, the shooting tongues of fire being very realistic. This scene was very heartily applauded. The final scene, too, is a delightful one, "Bathing in the Sea." The chorus worked hard, the dancing and ensembles are well devised, and the music of Messrs. J. A. Tunbridge and Charles Ancliffe is very tuneful.

"TOPICAL TIMES."

At the Royal, Stratford.

After a twenty-nine weeks' run in the North and Midlands of this "musical extravaganza in twelve editions," it was presented at the Theatre Royal, Stratford, on Monday, and received a hearty welcome. The staging is excellent, the dresses are delightful, the chorus a most capable one, and the musical items are tuneful and well chosen. Mr. Bert Davis is a most amusing comedian with an inventive turn of mind, whose humour dominates the show. Then, too, there is Mr. Jack Buckland, who is most amusingly interrupted by a very precocious youngster in the person of Miss Ruth Kenny, who is a clever artist. There are several striking cameos, and Miss Ida Taylor, who is good throughout the revue, sings "More" with a deal of verve. She has several other numbers, including "Oh, Lal, la," "Little Red Schoolhouse" (with some amusing impressions of a child), and "Annie Laurie, Coming Through the Rye." Miss Gertie Duffield has a good soprano voice, which she uses to advantage in "Marguerita," and also appears well in an operatic scene.

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6.30 THE NEW OXFORD. 9.0
THE TRIX SISTERS. BERT COOTE & CO. JAY LAURIER. J. W. RICKABY. ELKINS, FAY & ELKINS. THE IMPERIAL TRIO. FRED. BREZIN. HERBERT LA MARTINE. ERNIE ROMA.
NOVEMBER 10th. "THE FIRST KISS."

6.30 HOLBORN EMP. 9.0
METRO-GNOMES BAND. CORAM & "JERRY." JAY LAURIER. DAISY DORMER. PERCY HONRI. HARRY CHAMPION. TOM E. HUGHES. LES PAULETTES. ROSE & BUDD. "YE OLDE STREETE CRYERS."
EVERY AFTERNOON, 2.30, Commencing November 3rd, THE BRUCE WINSTON PLAYERS in "HERACLIUS."

6.40 KILBURN EMPIRE 9.0
THE LONDON BAND. MARY MAYFREN. ERNEST HASTINGS. HARRY BEDFORD. ARTHUR POND. AUDREY KNIGHT. KENNA BROS. LAROLA.

6.15 LEWISHAM HIP. 8.40
D. L. Keith (By arrangement with Harry Day) Presents "VISIONS." Featuring— DICK EVANS. LE VOIE & MORAN. ELAINE ROSSLYN.

6.40 CAMBERWELL PL. 9.0
ROBB WILTON. OWEN McGIVENEY. BILLY BENNETT. JOHNSON CLARK. THE CHISHOLMS. VERA WOOTTON. MAYNE & SHERIDAN. RINGLE BROS. and "THE WAGER."

6.40 GRAND, ClaphamJ. 9.0
Harry Day Presents "RADIOS," An Electrical Revue, Featuring— GEORGE CLARKE and KITTY EMSON.

6.40 HAMMERSMITH PL. 9.0
Tom Arnold (For the Theo Productions) Presents "SEEING LIFE." Featuring— EDWIN LAWRENCE and ALICE WATTS.

6.40 ILFORD HIPPO. 9.0
Ennel Fox, Ltd., Presents "NELLY DEAN," A Norman Lee Show. Starring— GERTIE GITANA AND FULL COMPANY.

6.40 SHOREDITCH OLY. 9.0
CHARLES GULLIVER Presents "THE FAMILY CIRCLE." Written and Produced By Norman Lee. Featuring— MARGARET HALSTON. CHICK FARR. JOSIE FEARON.

6.30 CROYDON EMPIRE 8.45
Harry Day Presents "MIRRORS." A Revue of Reflections. Featuring— JIM JESSIMAN. ADRIAN BURGON. LILY BURNS.

6.40 ISLINGTON EMPIRE 9.0
MAY HENDERSON. FRED. RUSSELL. DAISY DORMER. CRUIKSHANK. WILSON HALLETT. DORIS ASHTON. SINCLAIRIS & DALVA. HAL WRIGHT. WILLIE GARDNER.

6.40 POPLAR HIPPO. 9.0
The One and Only "CASEY'S COURT," The Show that has made Millions Laugh. WILL MURRAY as MRS. CASEY.

6.40 WILLESDEN HIP. 9.0
Lormay, Ltd., Present "FRENCH FOLLIES." Including— FRED. MILLER. SISTERS REEVES and 12 FRENCH MAIDS.

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players (Direction, Miss Dorothy Mullord) Present "THE WIFE WHO CAME BACK."

6.40 COLLINS'S. 9.0
The North London Players (Direction, Miss Dorothy Mullord) Present "BONNIE MARY."

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HE PLAYED THE WEDDING MARCH
HOW'S YOUR POOR OLD FEET
AND
SLEEPY ZUYDER ZEE.

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 3, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 24 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.
CHIPPENHAM PALACE.—"The Midnight Wedding," Nov. 3, 4 and 5.
FROME PALACE. — "The Midnight Wedding," Nov. 6, 7 and 8.
JERSEY OPERA HOUSE. — "The Hunchback of Notre Dame" film.
JERSEY ALHAMBRA.—"The Classics."
SALISBURY PALACE. — "Aerial Flashes."
TREHARRIS PALACE.—"When London Sleeps," Nov. 6, 7 and 8.
WEYMOUTH JUBILEE HALL. — "Grumbles of 1924."
YEOVIL PALACE.—Company as booked, Nov. 6, 7 and 8.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—The Rubies.
HAMILTON HIPPODROME (rehearsal, 1).—St. James Productions present "Plus Fours."
IPSWICH HIPPODROME (rehearsal, 11.30).—Fred D. Neilson presents "Unemployed."
IPSWICH LYCEUM THEATRE.—"The Lie."
NORWICH HIPPODROME (rehearsal, 2).—Harry Warburton presents "Shavings."
NORWICH THEATRE ROYAL. — "Charley's Aunt."
PAISLEY RINK PALACE (rehearsal, 12).—Miller and Phlora.
PAISLEY THEATRE (rehearsal, 12).—A. D. Robbins, Hill and Dale, McDuff and Jermyn, Dave Bruce, Beaucaire and Partner, Coverdale's Dots.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Lola Milton, Dan Leno, jun., Tom E. Dean, Susie Marney, Three Athos, and company as booked.
ASHTON-UNDER-LYNE PAVILION THEATRE.—V. M. Gaston, Pictures, and company as booked.
BURY HIPPODROME.—The Broadhead Players present "Her Desert Lover."
ECCLES CROWN THEATRE. — The Broadhead Players present "The Leopard Men."
LIVERPOOL PAVILION THEATRE.—Messrs. Fred Groves and Harold Lloyd present "The Underdog."
MANCHESTER EMPRESS THEATRE.—Picture Entertainment.
MANCHESTER HULME HIPPODROME.—Leah Victoria, Chas. Falla, Lio Hoi Tsehn Troupe, Varney and Butt, Verno and Lavelle, Jennie Benson, and company as booked.
MANCHESTER JUNCTION THEATRE.—Three Argentas, Pictures, Peggy Holmes.
MANCHESTER KING'S THEATRE.—Mr. Graham Watson presents "Winners" Revue.
MANCHESTER METROPOLE THEATRE.—Miss Dolly Ross presents "Scollops" Revue.
MANCHESTER OSBORNE THEATRE.—The Broadhead Players present "Her Cross or Crown."
MANCHESTER QUEEN'S PARK HIPPODROME.—Les Zasmas, Gillin and Borgstrom, Adkin and Co., Bert Terrell, Walter Haig, Dave Godfrey, Dolly Ford, Florence Guest, Harry Shiels.
MORECAMBE WINTER GARDENS.—Picture Entertainment.
PRESTON PALACE THEATRE.—Picture Entertainment.
PRESTON ROYAL HIPPODROME.—Mr. Joe O'Gorman presents "Round the Town" Revue.
SALFORD ROYAL HIPPODROME.—Sadie Morris, Pictures, Marcus.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE.—"Pathé" presents "The Fall of an Empress."
WEST BROMWICH EMPIRE (rehearsal, 12.30).—L. Poole presents "Lucky 13" Revue, cast including "Pimple" (himself).
WEST BROMWICH THEATRE ROYAL.—Gilroy Productions present "Fizz" Revue.

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)
BLACKBURN.—Ike Freedman, Lancashire and Yorkshire Old-Time Stars, Henry D. Adams.
BRADFORD.—Irene and Hearn, Jack Dodds, Jack and Emily, Edgar Beynon, Damsel and Boy, Joe Hastings, Eight Breconia Singers.
BURNLEY.—George Sax presents "Sixes and Sevens."
CARLISLE.—R. Kimberley and J. Tully present "Queen of the Cabaret."
HALIFAX.—Dick and Eddie, Jimmy Jewel, Terry Wilson, The Decunas, Billy Riley, Jane Croft, and Graham and Watty.
HUDDERSFIELD. — Cranston-Heath Productions' "Fags."
LEICESTER.—Company as booked.
SOUTHAMPTON.—Reg. Bolton's "Hot Pot," Evelyn Tyser.
WARRINGTON.—Lew Lake presents "Whispers."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—Henry Baynton in "Shakespeare."
BURY THEATRE ROYAL.—Walls and Henson's "It Pays to Advertise."
DEWSBURY THEATRE ROYAL.—Nevill Graham's Comic Opera "Peri, the Slave of Love."
HALIFAX GRAND THEATRE.—"Good Times Coming."
HALIFAX THEATRE ROYAL.—George Edwardes' "Madame Pompadour."
HUDDERSFIELD HIPPODROME. — Barry Barnes in "April Showers."
HUDDERSFIELD PICTURE HOUSE.—Pictures.
ROCHDALE PALACE THEATRE.—Pictures.
ROCHDALE THEATRE ROYAL.—Walls and Henson's "Tons of Money."

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
BIRMINGHAM GRAND (rehearsal, 1).—Adam Tomlinson, Yost and Clady, Dorothy Ward, Shaun Glenville, Harry Herbert, Finlay Dunn, Peel and Curtis.
BRADFORD ALHAMBRA (rehearsal, 12.15).—Samson, The Two Rascals, Nixon Grey, Madge (Kiddy) Kennedy, Inez and Dolly St. Vincent, Sammy Shields, Clay Keyes.
CARDIFF EMPIRE (rehearsal, 1).—Syd Moorhouse, Fyne and Hurley, De Biere, Ella Shields, Will Hay, Rolf Slater, Conrad's Pigeons.
EDINBURGH EMPIRE (rehearsal, 12).—The Femina Quartette, Elmar Trio, Chas. Ulrick, Harry Tate, The Two Bobs, Mona Vivian, Chris. Richards.
FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Karno presents "The Love Match." Cast includes Billy Danvers and Jean Allistone.
GATESHEAD EMPIRE (rehearsal, 1).—"Tons of Money."
GLASGOW ALHAMBRA (rehearsal, 11).—Mr. and Mrs. Graham Moffatt and Co. in "Bunty Pulls the Strings."
GLASGOW COLISEUM (rehearsal, 11).—The great film "The Hunchback of Notre Dame" (second week).
GLASGOW EMPIRE (rehearsal, 11).—Edgar Curtis, Ernie Mayne, Barker and Wynne, Arthur Prince, Talbot O'Farrell, Zenora, Bruce Green.
HANLEY GRAND THEATRE (rehearsal, 1.30).—Harry Slingsby presents "Zip." Cast includes Billy Caryll, Mareski, and Hilda Munday.
HULL PALACE (rehearsal, 1).—Victor C. Mara presents "The Gay City." Cast includes Tom Drew, Herbert Lee.
LEEDS EMPIRE (rehearsal, 1).—Tom Arnold presents "All in Favour." Cast includes Frederic Bentley.
LIVERPOOL OLYMPIA (rehearsal, 1).—Gerald Lawrence, with Madge Compton, in "Monsieur Beaucaire."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."
MANCHESTER PALACE THEATRE (rehearsal, 11).—T. F. Dawe presents "Mam'selle Kiki." Cast includes Ella Retford. (Second week.)
NEWCASTLE EMPIRE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."
NEW CROSS EMPIRE (rehearsal, 1).—"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, and Mona Magnet.
NEWPORT EMPIRE (rehearsal, 1).—Sidney Burns presents "Flames." Cast includes Teddy Clarke, Bob Roberts, and Beryl Hayden.
NOTTINGHAM EMPIRE (rehearsal, 1).—Lew Lake presents "Splinters." Cast includes Hal. Jones and Reg. Stone, Jack Lane.
NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—B. A. Meyer presents Dennis Neilson Terry and Mary Glynne in "The Honourable Mr. Tawnish."
PRESTON EMPIRE (rehearsal, 11).—Arthur Bourchier and Kyrle Bellew in "The Thief." Jay Whidden.
SALFORD PALACE THEATRE (rehearsal, 1). — T. Elder Hearn presents "Rumours of 1924."
SHEFFIELD EMPIRE (rehearsal, 1).—Francis Laidler presents "The Roundabout." Cast includes Gwladys Stanley and Tom D. Newell.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Wild Oats."
SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Ideas." Cast includes Jack Clifford, Dan Young and Isabelle Dillon.
STRATFORD EMPIRE (rehearsal, 1).—"Mr. Tower of London." Cast includes Gracie Fields and Archie Pitt.
SUNDERLAND EMPIRE (rehearsal, 1).—"Archie." Cast includes Norman Griffen, Paddy Duprez and Maidie Andrews.
SWANSEA EMPIRE (rehearsal, 2).—Alfred Zeitlin and Paul Murray present "The Dancing Barber." Cast includes George Gregory.
VICTORIA PALACE (rehearsal, 11.30).—"Our Cabaret," George and Butcher, Tom Clare, "Our Palace Girls," Phil and Phlora, Dave Lee, Hengler Bros.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Mr. Tickle, M.P." Cast includes George Bass.

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"The Rodeo Girl."
BRIGHTON HIPPODROME (rehearsal, 12).—"Joan All Alone."
LEEDS HIPPODROME (rehearsal, 12).—"The Dare-Devil."
LIVERPOOL HIPPODROME (rehearsal, 12).—"Mr. Manhattan."
NEWCASTLE HIPPODROME (rehearsal, 12).—"By the Way."
PARIS ALHAMBRA (period commencing Oct. 31, 1924).—Little Tich, Ouvrard Fils, Haydn Wood and Dorothy Court, Astra Follies, Collette Betty, Enigma, Tom Rees, Morue, Rochez Monkeys, Harvard, Holt and Kendrick, Flying Winskills.
PORTSMOUTH HIPPODROME (rehearsal, 12).—"Love and Kisses."
SHEFFIELD HIPPODROME (rehearsal, 12).—"Royal Italian Circus."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Jig-Saw."
SOUTHEND HIPPODROME (rehearsal, 12).—"Three Bags Full."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"On the Dole."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—D'Oyly Carte Opera Company.
ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 o'clock, at Stanhope Theatre).—Verne and Castle, Two Alexanders, Retford and Newark, Ernie Moss, Jim Johnson, Paulin Rose.
ASTON HIPPODROME (rehearsal, 12).—"Another Winner."
AYR PAVILION THEATRE (rehearsal, 1).—Swanee Minstrels, D'Albert, Frank Ally, Ernest Ward presents "Punchinello."
BLOOMSBURY CINEMA.—Risdon and Vedale.
BOURNEMOUTH "WESTOVER."—Miss Ethel Bull.
COVENTRY HIPPODROME (rehearsal, 1).—Bert Maddison, Four Julians, Eight Rodney Hudson Girls, Melt and Bray, De Vola and Rex, York and Wery.
EALING PALLADIUM (rehearsal, 12).—Dorothy Colston, Carrie and Dick.
EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Peeps into 1924."
EDMONTON EMPIRE (rehearsal, 12).—Dick Ray presents "Happy."
EXETER HIPPODROME. — Naughton and Gold, Ruby Sisters, John Luxton, Berkeley and Turner, Clevoner, Francis Gerard and Partner.
GLASGOW PAVILION.—Firth Shephard, Ltd., present "Little Miss Puck."
GOLDERS GREEN HIPPODROME (rehearsal, 12).—"Six Cylinder Love."
GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Pledges."
KEIGHLEY HIPPODROME (rehearsal, 12).—"Ten to One On" Revue.
KINGSTON EMPIRE (rehearsal, 12.45).—The Wild West Company presents "The Hold Up."
NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Gabrielle."
NOTTING HILL GATE CORONET THEATRE (rehearsal, 12).—The Walkers, Leslie Elliot.
PENGE EMPIRE (rehearsal, 12).—"Sign On."
READING PALACE THEATRE.—"The Officers' Mess."
ST. ALBANS GRAND PALACE (rehearsal, 12).—Harry Gunn and Marjorie Fitzallen, Hilda Rubens.
THE GROOM MAXTED CABARET WITH 10 CECILE GIRLS.—Four British Grenadiers, Mooney and Holbein, Two Le Bergs, Maurice Mason, Halma, Two Cardies, Yalda, Cliff Martell, Chum Sheriff.
WHITEHAVEN THEATRE ROYAL (rehearsal, 2).—Royal Vaudeville Revivers, Little Hackenschmidt, Mystic Saxbys, Mr. Clare Dale, Cossack and Paul, Robert Wallus, Miss Dorris Hunter, Le Nonerine, Wrestling Horse, Reid and Thorne.

Worton David, Ltd.

The report this week is exceptionally good. The popularity of the firm's numbers is steadily increasing. Sandy Powell is this week scoring big with "How's Your Poor Old Feet?" at Liverpool, and has been working this number for some time past. Miss May Stevens is making a great success with the firm's ballad, "The Plain Jane of the Family," and the comedy success, "He Played the Wedding March." This clever comedienne believes in sticking to the catalogue of Worton David. Terry Wilson continues to do big with "The Plain Jane of the Family." Harry Bedells also is working the same number with big success at all his engagements, and intends placing same in pantomime this year.

Ramon Newton and the Savoy Havana Band are creating a furore with the following three numbers, "Why Did You Call Me Wonderful One?" "Those Who Dance," and "Sing It When You're Dancing." The Four Macleods are doing big with the waltz ballad, "Forgive and Forget," at all their engagements. Bert Terrell, the popular Dutch vodelling comedian, is doing big with "Sleepy Zuyder Zee." George Darwen informs us that he is doing terrific with "The Plain Jane of the Family" and "Coming Thro' the Rye," with the Surprise Quartette.
You—a—Like—a—Me," and "The Plain Jane of the Family." Miss Ethel Leslie is still doing big with "Mary" (Though I 'Mons. Berger, of the Coliseum Cinema, Harringay, is making a big feature with several numbers from the firm's catalogue. He finds they are winners as rendered in his inimitable way. Miss Dorothy McBlain is contemplating placing one of the firm's numbers in her repertoire. Miss Daisy Dormer is still doing big with "Sorry! Oh! It's Quaite All Right." That popular comedian Ernie Mayne continues to make a great success with "How's Your Poor Old Feet?" and "Why Does a Chicken Lay an Egg?"
The firm have some excellent pantomime numbers, and also several new winners in preparation, and all artists who are going into pantomime, and also managers and producers are invited to immediately write for selection of numbers, or call at 6, New Compton-street (Charing Cross-road), and hear the numbers demonstrated.

KATRINA AND JOAN
OFFER SOMETHING NEW THIS WEEK AT
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THE WHOLE AUDIENCE ROSE AND CHEERED BILLY CARYLL
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HOW
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WAS BILLED BY THE MANAGEMENT AT THE CHELSEA PALACE LAST WEEK
"ZIP"
which features
Billy Caryll & Hilda Mundy
IS STILL THE MOST CONSISTENT SUCCESS ON THE ROAD TO-DAY

SCENE AT CHELSEA PALACE
COMEDIAN'S GREAT OVATION
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ON THE ROAD.

PLAYS.

AMBROSE APPLEJOHN'S ADVENTURE.—Oct. 27, Hippo., Gloucester.
ANDERSON, J. GRANT, REP. CO.—Hippo., Burslem (season).
ARCHIE.—Oct. 27, Prince's, Bradford; Nov. 3, Empire, Sunderland.
ARE YOU A MASON?—Oct. 27, West Pier, Brighton.
BAT, THE.—Oct. 27, T.R., Dewsbury.
BATTLING BUTLER. — Oct. 27, Aldershot; Nov. 3, Plymouth.
BAYNTON, HENRY.—Oct. 27, O.H., Manchester; Nov. 3, T.R., Blackburn.
BEGGAR'S OPERA (LYRIC).—Oct. 27, Grand, Luton; Nov. 3, Hippo., Altrincham.
BELLA DONNA.—Oct. 27, Royal, Leeds.
BELLE OF NEW YORK.—Oct. 27, Grand, Leeds; Nov. 3, Newark (3), Louth (3).
BENSON, SIR FRANK.—Oct. 27, Palladium, Llandudno; Nov. 3, O.H., Southport.
BETTY.—Oct. 27, Bootle; Nov. 3, Nuneaton.
BETTY.—Oct. 27, Grand, Southampton; Nov. 3, T.R., Bournemouth.
BLUEBEARD'S EIGHTH WIFE (RED).—Oct. 27, O.H., Dunfermline; Nov. 3, H.M., Aberdeen.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Oct. 27, O.H., Burton-on-Trent; Nov. 3, O.H., Coventry.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Nov. 3, New T., Crewe.
BOURCHIER, ARTHUR. — Oct. 27, T.R., Newcastle; Nov. 3, Empire, Preston.
BRITISH NATIONAL OPERA CO.—Oct. 27 and Nov. 3, King's Edinburgh.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROWN SUGAR.—Oct. 27, Royal, Norwich.
BUCKLEY, FRANK.—Oct. 27, Playhouse, Biggleswade.
BUNTY PULLS THE STRINGS. (NO. 1).—Oct. 27, T., Perth; Nov. 3, Alhambra, Glasgow.
BUNTY PULLS THE STRINGS (NO. 2).—Oct. 27, Grand, Mansfield; Nov. 3, P.O.W., Rugby.
CABARET GIRL.—Oct. 27, Borough, Stratford; Nov. 3, T.R., Peterborough.
CARL ROSA OPERA CO.—Oct. 27, O.H., Cork, and Palace, Westcliff.
CARNIVAL.—Oct. 27, Palace, Salisbury; Nov. 3, T.R., Aldershot.
CAT AND CANARY.—Oct. 27, Grantham (3), St. Albans (3); Nov. 3, Lancaster.
CATHERINE.—Oct. 27, Prince's, Manchester; Nov. 3, Grand, Leeds.
CHALLENOR, BROMLEY. — Oct. 27, Victoria, Sunderland.
CHARLEY'S AUNT.—Oct. 27, O.H., Cheltenham; Nov. 3, Royal, Norwich.
CHARLEY'S AUNT.—Oct. 27, Adam Smith, Kirkcaldy (2); Arbroath (2).
COLLUSION.—Oct. 27, Artillery, Woolwich.
COMPTON COMEDY CO. — Oct. 27, D.P., Eastbourne; Nov. 3, Gaiety, Hastings.
DAREDEVIL.—Oct. 27, Hippo., Sheffield; Nov. 3, Hippo., Leeds.
DEANE, HAMILTON. — Oct. 27, O.H., Scarborough; Nov. 3, Grand, Oldham.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DIPLOMACY.—Oct. 27, O.H., Leicester; Nov. 3, Prince's, Manchester.
DOBELL, W.—Oct. 27, Harrison H., Roscommon.
DORAN, CHARLES. — Oct. 27, Royal, Peterborough.
DOUBLE OR QUIT.—Oct. 27, Tower, Goole.
D'OYLY CARTE OPERA CO.—Oct. 27, County, Reading.
D'OYLY CARTE OPERA CO.—Oct. 27, Wimbledon T.
DUNSTAN, EDWARD.—Oct. 27, Eden, B. Auckland; Nov. 3, O.H., Macclesfield.
EADIE, DENNIS.—Oct. 27, New, Cambridge.
EDGE O' BEYOND. — Oct. 27, Royal, Great Yarmouth.
ELIZA COMES TO STAY.—Nov. 3, O.H., Burnley.
EYE OF SIVA.—Oct. 27, Royal, Aldershot.
FAKE, THE (LEONARD LAWRENCE).—Oct. 27, Lyceum, Newport.
FAKE, THE. — Oct. 27, T.R., Hanley; Nov. 3, T., Perth.
FATAL WEDDING.—Oct. 27, Olympic, Coalville.
FORBES-ROBERTSON, FRANK.—Oct. 27, Regent, London; Nov. 3, T.R., Great Yarmouth.
FRENCH LEAVE.—Oct. 27, Pier Pavilion, Colwyn Bay; Nov. 3, T., Selby (3).
GABRIELLE.—Oct. 27, O.H., Belfast; Nov. 3, Met., Bootle.
GEOFFREY LANGDON'S WIFE.—Oct. 27, Cambridge, Spennymoor.
GODWIN-HALLETT OPERA CO.—Oct. 27, Borough, Abergavenny.
GREEN GODDESS. — Oct. 27, Hippo., Golders Green; Nov. 3, New, Wimbledon.
HAS A WIFE THE RIGHT?—Oct. 27, King's, Manchester.
HAVOC.—Oct. 27, Royal, Nottingham; Nov. 3, Lyceum, Sheffield.
HER TEMPORARY HUSBAND.—Oct. 27, Richmond; Nov. 3, St. Albans (3).
HINDLE WAKES.—Oct. 27, Arcadia, Doncaster.
HONOURABLE MR. TAWNISH.—Oct. 27, T.R., York; Nov. 3, T.R., Nottingham.
HOUSE FULL.—Oct. 27, Hippo., Hulme; Nov. 3, Grand, Bolton.
IMPERIAL OPERA.—Nov. 3, Royal, Blyth.
IN THE NEXT ROOM.—Oct. 27, T.R., Brighton; Nov. 3, O.H., Manchester.
IT PAYS TO ADVERTISE (WHITE).—Oct. 27, Coventry; Nov. 3, Burton.
IT PAYS TO ADVERTISE (RED).—Oct. 27, Rochdale; Nov. 3, Bury.
IT PAYS TO ADVERTISE (BLUE). — Oct. 27, Court, Liverpool; Nov. 3, Grand, Hull.
JOAN ALL ALONE.—Oct. 27, Empire, Finsbury Park; Nov. 3, Hippo., Brighton.
JEFFERSONS, THE, and THE OPTIMISTS.—Oct. 27, Arcadia, Colwyn Bay; Nov. 3, Dunfermline.
KATINKA.—Oct. 27, H.M., Walsall; Nov., 3, T.R., Swindon.
KATJA, THE DANCER.—Oct. 27, Gaiety, Dublin; Nov. 3, O.H., Belfast.
LAST WALTZ.—Oct. 27, Halifax; Nov. 3, T.R., Bolton.
LEES, HARRY.—Oct. 27, Hippo., Mexborough; Nov. 3, Royal, Oldham.
LIE, THE.—Oct. 27, O.H., Blackpool.
LIE, THE (FRY).—Oct. 27, King's Lynn.
LILAC TIME.—Oct. 27, P.O.W., Birmingham; Nov. 3, Prince's, Bradford.
LILIES OF THE FIELD.—Oct. 27, Empress, Penge; Nov. 3, T.R., Maidstone.
LITTLE BIT OF FLUFF.—Oct. 27, Royal, Wolverhampton; Nov. 3, T.R., Hyde.
LITTLE MINISTER.—Oct. 27, King's, Glasgow.
LITTLE NELLIE KELLY.—Oct. 27, Hippo., Brighton; Nov. 3, T.R., Birmingham.
LOVE MATCH.—Oct. 27, Empire, Kingston; Nov. 3, Empire, Finsbury Park.
LURE, THE.—Oct. 27, Empire, Gateshead; Nov. 3, Grand, Blackpool.
MACDONA PLAYERS.—Oct. 27, Brixton; Nov. 3, W.G., Blackpool.
MAID OF THE MOUNTAINS.—Oct. 27, Olympia, Liverpool; Nov. 3, Empire, Newcastle.
MACKEY, CHALMERS.—Oct. 27, King's, Greenock; Nov. 3, Princess's, Glasgow.
MADAME POMPADOUR.—Oct. 27, New, Cardiff.
MADAME POMPADOUR (N.).—Oct. 27, Royal, Worcester.
MADAME POMPADOUR (S.).—Oct. 27, Royal, Huddersfield.
MAM'ZELLE KIKI.—Oct. 27 and Nov. 3, Palace, Manchester.
MARLBOROUGHS, THE.—Oct. 27, Royal, Birmingham.
MARSH, ALEXANDER.—Oct. 27, H.M., Carlisle; Nov. 3, Tivoli, New Brighton.
MARTIN HARVEY, SIR JOHN.—Oct. 27, Prince's, Bristol; Nov. 3, New, Cardiff.
MARY, MARY, QUITE CONTRARY.—Oct. 27, Grand, Croydon; Nov. 3, New, Oxford.
MARY ROSE.—Oct. 27, Pavilion, Ayr; Nov. 3, Lyceum, Dumfries.
MERRY WIDOW. — Oct. 27, Royal, Ashton-under-Lyne.
MIDNIGHT WEDDING.—Oct. 27, Palace, Trowbridge; Nov. 3, Chippenham (3), Frome (3).
MISS LANCASHIRE, LTD.—Oct. 27, Hippo., Ellesmere Port.
MOFFAT, GRAHAM (NO. 1).—Oct. 27, Perth; Nov. 3, Alhambra, Glasgow.
MONSIEUR BEAUCAIRE.—Oct. 27, Lyceum, Edinburgh; Nov. 3, Olympia, Liverpool.
MR. MANHATTAN.—Oct. 27, Palace, Oldham; Nov. 3, Hippo., Liverpool.
MRS. DANE'S DEFENCE.—Oct. 27, P.G., Folkestone; Nov. 3, D.P., Eastbourne.
MR. TICKLE, M.P.—Oct. 27, Empire, Edinburgh.
NELLIE DEAN.—Oct. 27, Hippo., Poplar.
NOTHING BUT THE TRUTH.—Oct. 27, Grand, Lancaster.
OFFICERS' MESS.—Oct. 27, Empire, S. Shields; Nov. 3, Palace, Reading.
O'MARA OPERA CO.—Oct. 27, Grand, Derby; Nov. 3, P.O.W., Grimsby.
OUR BETTERS.—Oct. 27, Royal, Portsmouth; Nov. 3, Royal, Plymouth.
OUR NELL.—Oct. 27, Hippo., Newcastle.
OUTWARD BOUND.—Oct. 27, T.R., Plymouth.
PATRICK CAMPBELL, MRS.—Oct. 27, T.R., Bath; Nov. 3, P.O.W., Birmingham.
PEG O' MY HEART.—Oct. 27, Ipswich; Nov. 3, Chatham.
PERI.—Oct. 27, Empire, Preston; Nov. 3, T.R., Dewsbury.
PHYLLIS NEILSON-TERRY.—Oct. 27, T.R., Leeds; Nov. 3, King's, Glasgow.
PINERO REPERTORY.—Oct. 27, T.R., Exeter; Nov. 3, Playhouse, Cardiff.
PLAYTIME FOLLIES AND PIERROT AT PLAY.—Oct. 27, Tamarishes, Angmering; Nov. 3, W.G., Waterloo, Liverpool.
POPULAR OPERA.—Oct. 27, Hippo., Langley Moor.
PRINCESS'S OWN.—Oct. 27, P.O.W., Rugby; Nov. 3, T.R., Windsor.
PRISCILLA AND THE PROFLIGATE.—Oct. 27, Tivoli, New Brighton.
PRIVATE SECRETARY. — Nov. 3, Chesterfield (3); King's Lynn (3).
QUAKER GIRL.—Nov. 3, Tower, Goole.
QUALITY STREET.—Oct. 27, T.R., Chatham; Nov. 3, Hippo., Richmond.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY CO.—Oct. 27, T.R., Leamington; Nov. 3, Grand, Doncaster.
RETURN OF SHERLOCK HOLMES.—Oct. 27, Blackburn.
RICHARD, HOW COULD YOU?—Oct. 27, Assembly R., Malvern (3).
RISING GENERATION.—Oct. 27, Buxton; Nov. 3, Huddersfield.
ROMANCE.—Oct. 27, T.R., Glasgow.
SALLY.—Oct. 27, New, Crewe; Nov. 3, O.H., Londonderry.
SIX-CYLINDER LOVE.—Oct. 27, King's, Hammersmith; Nov. 3, Hippo., Golders Green.
SIXTH MAN.—Oct. 27, Playhouse, Cardiff; Nov. 3, T.R., Portsmouth.
SOMERVILLE REPERTOIRE.—Oct. 27, Cinema, Spilsby.
SO THIS IS LONDON.—Oct. 27, Grand, Oldham.
SPRING CLEANING. — Oct. 27, Pier, Eastbourne.
STOP FLIRTING.—Oct. 27, T.R., Bournemouth; Nov. 3, Grand, Southampton.
SUN BATHERS.—Oct. 27, Olympia, Dublin; Nov. 3, Central, Limerick.
TERRY, FRED.—Oct. 27, Royal, Birmingham.
TILLY.—Oct. 27, Hippo., Manchester.
TONI.—Oct. 27, O.H., Harrogate.
TONI.—Oct. 27, Grand, Hull.
TONI.—Oct. 27, Royal, Lincoln.
TONS OF MONEY.—Oct. 27, Empire, West Hartlepool; Nov. 3, Empire, Gateshead.
TONS OF MONEY (BLUE).—Oct. 27, Sheffield; Nov. 3, Rochdale.
UNDER DOG, THE.—Oct. 27, Hippo., Ashton-under-Lyne; Nov. 3, Pavilion, Liverpool.
WHIRLED INTO HAPPINESS.—Oct. 27, County, Bedford; Nov. 3, H.M., Walsall.
WHITE CARGO.—Oct. 27, T.R., Bolton; Nov. 3, W.G., New Brighton.
WHO'S MY FATHER?—Oct. 27, Grand, Swansea.
WIDOW'S HUSBAND.—Oct. 27, Palace, Aberdeen; Nov. 3, H.M., Carlisle.

REVUES.

ALL IN FAVOUR.—Oct. 27, Palace, Blackpool; Nov. 3, Empire, Leeds.
ALL VIM.—Oct. 27, Southampton; Nov. 3, T.R., Stratford.
APRIL SHOWERS.—Oct. 27, Tivoli, Hull; Nov. 3, Hippo., Huddersfield.
BILL OUT OF WORK.—Oct. 27, Empire, York.
BRILLIANTS. — Nov. 3, O.H., Scarborough.
BRINGING UP FATHER.—Oct. 27, O.H., Kidderminster; Nov. 3, Grand, Luton.
BRITISH MADE.—Oct. 27, Palace, Bath.
BUBBLES.—Oct. 27, Hippo., Selby.
BY THE WAY.—Oct. 27, New, Oxford.
CABARET GIRL.—Oct. 27, T.R., Stratford; Nov. 3, T.R., Peterborough.
CAPITAL AND LABOUR.—Oct. 27, Palace, Warrington.
CASEY'S COURT.—Oct. 27, T.R., Hyde.
CREATIONS.—Oct. 27, Palace, Carlisle.
CRISPS.—Oct. 27, Palace, Huddersfield.
DANCING BARBER.—Oct. 27, Royal, Bury.
DASHES.—Oct. 27, Empire, Glossop.
DIPPY.—Oct. 27, Palace, Bordesley; Nov. 3, Shotton.
DON'T WORRY.—Oct. 27, Theatre, Wallsend; Nov. 3, Palace, Chatham.
DRAWING THE DOLE.—Oct. 27, Royal, Seacombe.
EPISODES.—Oct. 27, Palace, Blackburn.
FAGS.—Oct. 27, Palace, Leicester.
FAMILY CIRCLE.—Oct. 27, Hippo., Boscombe.
FLAMES.—Oct. 27, South London Palace.
FORBIDDEN FRUIT.—Oct. 27, O.H., Dudley.
FUN IN A CABARET.—Oct. 27, Gaiety, Houghton-le-Spring; Nov. 3, City, Leeds.
GAY CITY.—Oct. 27, H.M., Aberdeen.
GINGER.—Oct. 27, Empire, Wood Green.
GLOBE TROT, THE.—Oct. 27, Southampton; Nov. 3, Balham.
GOING SOME.—Oct. 27, Hippo., Wigan; Nov. 3, Col., Oldham.
GOOD TIMES COMING.—Nov. 3, Grand, Halifax.
GOODS, THE.—Oct. 27, Palace, Chatham; Nov. 3, Palace, Ramsgate.
GOSSIPS AND GAMBLES. — Oct. 27, Hippo., Mexborough.
GRUMBLES.—Oct. 27, Tivoli, Barrow; Nov. 3, Jubilee H., Weymouth.
GUESS THE TITLE.—Oct. 27, Queen's, Castleford; Nov. 3, Hippo., Stockport.
HELLO! BILL.—Oct. 27, Hippo., Dover; Nov. 3, Hippo., Eastbourne.
HEY PRESTO.—Oct. 27, T.R., Windsor; Nov. 3, Empire, Kingston.
HIGH HEELS AND STOCKINGS.—Nov. 3, O.H., Kidderminster.
HIS LUCKY WIFE.—Oct. 27, Hippo., Accrington.
HOLD UP.—Oct. 27, Palace, Reading.
HOLLYWOOD FOLLIES. — Oct. 27, Alhambra, Bradford; Nov. 3, Empire, Burnley.
HOMES FOR HEROES.—Oct. 27, Met., Manchester.
HONEYMOON GIRL.—Oct. 27, Grand, Clapham.
HOT POT.—Oct. 27, Grand, Plymouth; Nov. 3, Palace, Southampton.
IDEAS. — Oct. 27, Sunderland; Nov. 3, South Shields.
IRISH AND PROUD OF IT.—Oct. 27, Empire, Shepherd's Bush.
JAZZLAND.—Oct. 27, Alex., Birmingham.
JIG SAW.—Oct. 27, Hippo., Coventry; Nov. 3, Hippo., Southampton.
KHAKI.—Oct. 27, Palace, Chelsea; Nov. 3, Hippo., Birkenhead.
LAUGHS AND LADIES.—Oct. 27, Hippo., Aston.
LITTLE MISS PUCK.—Oct. 27, Palladium, Southport; Nov. 3, Pavilion, Glasgow.
LONDON TO NEW YORK.—Oct. 27, Pav., Clydebank; Nov. 3, Globe, Consett.
LOVE AND KISSES.—Oct. 27, Hippo., Southampton.
LOVE AND LAUGHTER. — Oct. 27, Hippo., Ilford.
LUCKY 13.—Oct. 27, Granville, Walham Green; Nov. 3, Empire, West Bromwich.
MARGUERITE.—Oct. 27, Hippo., Yarmouth.
MELODY BOX.—Oct. 27, Empire, Leeds.
MERRY MOMENTS.—Oct. 27, Royal, West Stanley.
MIRRORS.—Oct. 27, Nottingham; Nov. 3, Croydon.
MISS CHIC OF CHICAGO.—Oct. 27, Royal, W. Bromwich.
MR. TOWER OF LONDON.—Oct. 27, Empire, New Cross.
NINE O'CLOCK REVUE. — Oct. 27, Palace, Hammersmith.
OH! DOLLY.—Oct. 27, Empire, Coldthorpe; Nov. 3, Hippo., Wrexham.
O.K.—Oct. 27, Boro', Wallsend.
ON THE BOUNCE.—Oct. 27, Royal, Chester; Nov. 3, Royal, Sheffield.
ON THE DOLE (NO. 1).—Oct. 27, Hippo., Leeds.
ON THE PANEL.—Oct. 27, Hippo., Scunthorpe; Nov. 3, Empire, Ashington.
ON THE RUN.—Oct. 27, Empress, Brixton.
OUR LIZ (NO. 1).—Oct. 27, Grand, Birmingham; Nov. 3, Palace, Leicester.
OUR LIZ.—Oct. 27, Hippo., Nuneaton; Nov. 3, Hippo., Rochdale.
PARADISE ALLEY.—Oct. 27, Col., Cheltenham; Nov. 3, T.R., Worthing.
PARISH RELIEF.—Oct. 27, O.H., Workington; Nov. 3, Palace, Newcastle.
PEEPS OF 1924.—Oct. 27, Warrington; Nov. 3, Edinburgh.
PINS AND NEEDLES.—Oct. 27, Empire, Swindon; Nov. 3, Palace, Plymouth.
PLEDGES.—Oct. 27, Hippo., Ipswich; Nov. 3, Walham Green.
PUPPETS.—Oct. 27, Pavilion, Glasgow; Nov. 3, Borough, Stratford.
QUEEN OF THE CABARET.—Oct. 27, Palace, Burnley; Nov. 3, Palace, Carlisle.
RADIOS.—Oct. 27, Camberwell; Nov. 3, Clapham.
RATTLES.—Oct. 27, Palace, East Ham; Nov. 3, The Metropolitan, W.
REAL STUFF, THE.—Oct. 27, Hippo., Eastbourne; Nov. 3, Hippo., Dover.
RED HOT.—Oct. 27, T.R., Edinburgh.
RENT FREE.—Oct. 27, Palace, Bradford.
RING IN.—Oct. 27, Metropolitan, W.
RISK IT.—Oct. 27, Palace, Watford; Nov. 3, Queen's, Poplar.
RODEO GIRL.—Oct. 27, Hippo., Southend.
ROUNDABOUT, THE.—Oct. 27, Empire, Newcastle; Nov. 3, Empire, Sheffield.
ROUND THE TOWN.—Oct. 27, Palace, Doncaster; Nov. 3, Hippo., Preston.
RUMOURS OF 1924.—Oct. 27, Hippo., Derby; Nov. 3, Palace, Salford.
SCANDALS OF 1924.—Oct. 27, Portsmouth; Nov. 3, Devonport.
SCOTCH BROTH.—Oct. 27, Victoria, Dundee; Nov. 3, Alhambra, Stirling.
SEEING LIFE. — Oct. 27, Alhambra, Shoreditch.
SERVED HOT.—Oct. 27, Alex., Widnes.
SHAVINGS.—Oct. 27, Palace, Grimsby; Nov. 3, Hippo., Norwich.
SIDE SHOW.—Oct. 27, Hippo., Derby.
SIGN ON.—Oct. 27, T.R., Windsor; Nov. 3, Empire, Penge.
SIXES AND SEVENS.—Oct. 27, Palace, Salford.
SNACKS.—Oct. 27, Hippo., Stockport; Nov. 3, Alex., Birmingham.
SNAPPY.—Oct. 27, Ashington.
SNATCHES.—Oct. 27, Col., Radcliffe.
SOME COCKTAIL.—Oct. 27, Met., Glasgow; Nov. 3, O.H., Perth.
SPARE PARTS.—Oct. 27, Queen's, Poplar.
SPLINTERS.—Oct. 27, Palace, Halifax; Nov. 3, Empire, Nottingham.
SUN BATHERS.—Oct. 27, Olympia, Dublin.
TEN TO ONE ON.—Oct. 27, Hippo., Huddersfield; Nov. 3, Hippo., Keighley.
THREE BAGS FULL.—Oct. 27, Hippo., Wolverhampton.
TIMES, THE.—Oct. 27, Empire, Edmonton.
TONICS.—Oct. 27, Bedford, Camden Town.
TONS OF FUN.—Oct. 27, O.H., Jersey.
TRIP TO PARIS.—Nov. 3, Grand, Brighton.
TRUMPS.—Oct. 27, Alhambra, Stirling.
'ULLO.—Oct. 27, Empire, Sheffield.
UNEMPLOYED.—Oct. 27, Empire, Newport.
UP THE RIVER.—Oct. 27, Palace, Walthamstow.
VISIONS.—Oct. 27, Kilburn; Nov. 3, Lewisham.
VOGUES OF 1924.—Oct. 27, Hippo., Nottingham.
WAKE UP.—Oct. 27, Palace, Scunthorpe; Nov. 3, Tivoli, Hull.
WEEK IN A NIGHT.—Oct. 27, Emp., Newport.
WHITE HEATHER. — Oct. 27, T.R., Smethwick; Nov. 3, Hippo., Mexborough.
WILD OATS.—Oct. 27, Pavilion, Liverpool.
WINNERS OF 1924.—Oct. 27, Palace, Maidstone; Nov. 3, King's, Longsight.
WHISPERS.—Oct. 27, Hippo., Liverpool.
ZIP.—Oct. 27, Hippo., Keighley.

Should any of our readers, while on tour, experience any difficulty in obtaining "The Era," a copy will be sent from the offices to reach any address by the first London post every Wednesday, post free, fourpence.

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Mr. A. De Graaf, the popular musical director of the Palace Cinema, Kentish Town, reports that "In Love With Love" and "Turned Up" proved very popular with his audience. He is now introducing "I'm Gonna Bring a Watermelon to My Girl To-night."

Mr. Jack Hylton has had a special arrangement made of "I'm Gonna Bring a Watermelon to My Girl To-night," showing how the number would be featured by world-famous composers. This number has proved a remarkably successful item in his programme of popular tunes at the Alhambra, Leicester-square.

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In the recent football match between the West Ham United and Arsenal Teams the "K" Division, Metropolitan Police Band, under the conductorship of Mr. G. P. Hans, introduced "Leave Me With a Smile" and "Horsey!" in their programme, and report that both these choruses were taken up by the thousands of spectators present.

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Particular success attended the number at the Picture House, West Hartlepool, where the chorus of the song was not only heartily sung by the audience, but at the children's matinées the singing of the refrain by the youngsters, for whom the slide was several times repeated, was a feature of these performances. Other musical directors who have taken the number up now include J. McCutcheon, of the Pavilion, Hetton; A. Webb, of the Majestic Cinema, Malton; and Thos. A. Kelly, of the Palace Theatre, Gateshead-on-Tyne; while as regards general orchestras, the report of Staff-Sergeant Wasser, band secretary of the No. 5 Section, R.A.O.C. Military Orchestra, is typical. He writes: "'The Song of the Bell' is scoring a wonderful success in the Nottingham district."

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THE ALHAMBRA, LONDON, W.C.

Rehearsal at 10 a.m. for—
"Tilly."

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STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

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Monday, November 3, 1924.

LONDON PAVILION.

Sir Oswald Stoll presents—
"The Moon of Israel" film.

REGENT THEATRE.

Rehearsal at 12 noon for—
Robert Evett to present—
"Our Nell," including José Collins.

BRIXTON EMPRESS.

Rehearsal at 12 noon for—
Foster Productions to present
"Irene."

WALTHAMSTOW PALACE.

Rehearsal at 12 noon for—
M. Klit-Gaarde presents
"Tue Nine o'Clock Revue."

METROPOLITAN THEATRE.

Rehearsal at 12 noon for—
Ida Crispi to appear in and present
"Rattles."

CHELSEA PALACE.

Rehearsal at 12 noon for—
D. & B. Productions to present
"On the Run."

EAST HAM PALACE.

Rehearsal at 12 noon for—
Donald Keir to present
"Up the River."

WATFORD PALACE.

Rehearsal at 2.30 p.m. for—
Stanford and Allen present
"Some Hustle."

WATFORD SUPER CINEMA.

Lillian Gish in "The White Sister" (6 days comm. Nov. 3rd). Monty Banks in "Hot Sands" (6 days comm. Nov. 3rd). Buster Keaton in "Day Dreams" (6 days comm. Nov. 3rd).

SOUTH LONDON.

Rehearsal at 12 noon for—
William Garland to present
"Down South."

OXFORD THEATRE.

Company as booked.

The above are communicated for information without prejudice.

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Tina, Inga, Lilla and Sylva. World's Greatest English Concertina Quartette.
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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £52; number of old artists residing there, 43 (ladies 11, men 32); amount of weekly pensions, £55 4s. 9d.; number of pensioners, 94; amount of grants, loans, fares, &c., £13.

SONGS AND SINGERS.

B. Feldman and Co.

Harold Moss and Isabel Maachah, whose musical and ballet fantasy is a thing of joy forever, report enormous success with Feldman's "Smilin' Through."

Ruth Beaumont's versatility is displayed in "Not Here, Not There" and "California, Here I Come," which she successfully features in "Fetch a Policeman" revue.

Isabel Scott still finds "Carissima" a big winner for her. She appears in Harry Norris' "Ring In" revue, while in the same bright show Walter Thomas features "I Want 'Em Wild, Weak, Warm, and Willing." And you ought to see the Rodeo scene, with Feldman's great number "Horsey" well to the fore!

The new edition of "Capital and Labour" revue includes first-class Feldman numbers in "California, Here I Come," "Hugo," "Big Brother," "Dancin' Dan," and "Bebe."

Violet Victoria, who plays a season at Blackpool's Trocadero, consistently introduces the latest Feldman hits into her clever act. "Dancin' Dan" is her present winner.

Ena Foy writes from the Argyle Theatre, Birkenhead, to tell us of her success with "Reuben, Reuben, Where Have You Been?"

Well known as the clever trainer of the Stella Troupe of Juvenile Dancers, Miriam Fields will feature "Dancin' Dan" and "Mother Loves Me" in her new production.

Appearing with "Tonics" revue, Jack Warman is a consistent Feldmanist. He writes to tell us of the success of "I'm Gonna Bring a Watermelon," which is effectively rendered by a tuneful quartette, and other hits in the show are "Reuben, Reuben, Where Have You Been?" and "More."

Irene Forde is wisely introducing "Jealous" and "Papa Likes" into her act at Putney on Nov. 10. These two Feldman numbers are just suited to this artist's requirements.

Reg. Lever says Feldman numbers were big successes with him at Colwyn Bay this season. In the first rank of winners he mentions "Oh! Sister, Ain't That Hot?" "Harmony Baby," "Turned Up," "Happy Go Lucky in My Old Kentucky Home," "Dancin' Dan," "Not Here, Not There," and many others.

Noel Clifford is experiencing sustained success with "A Smile Will Go a Long, Long Way" and "Not Here, Not There." He intends to feature "I'm Gonna Bring a Watermelon" in the near future.

Gus Smith and Connie Johnson, the popular coloured vocalists, say that "California, Here I Come" is a "great number." At any rate, it is a wonderful success with these clever artists.

Another coloured lady who has found a winner in "California" is Dixie Wood, who will be remembered as a member of the famous Amercan Southern Syncopated Orchestra.

Florence Thurston, appearing with the popular "Evening News" Co., is making a great hit with "Maybe" and "Horsey." We are pleased to say that Miss Thurston is a consistent Feldmanist., with the inevitable result that her act is always appreciated.

The Six Godwins have introduced "Don't Do Your Courting Round the Gatepost" into their act with immediate success.

A member of "Pledges" revue company, charming Gladys Wayne, recently produced "Out of the Shadows," which was a winner from the first.

Lawrence Wright Music Co.

Eric Randolph, who has been identified with so many successful ballads of the firm, made a really sensational hit with that fine new number "I Wonder What's Become of Sally?" at Shepherd's Bush Empire, and will make this a most important item in his repertoire for some time to come.

Bert Lee, who is at the Islington Empire this week, has found a sterling success in "Choo, Choo, Choo, Choo, Off We Go," which number will assuredly be a great asset to pantomime this year. He also has a very big winner in "In Between the Showers."

Mona Magnet displays fine histrionic power, as well as vocal ability, in her finished rendering of "As Long as He Loves Me," one of the biggest song successes in "Ginger" revue, which is at Wood Green Empire this week. Her treatment of this song is one of the finest things she has ever done on the vaudeville stage.

In the same popular revue, those fine performers, Hedges Brothers and Jacobson, score very big hits with "Kentucky, Sure as You're Born," "They Love It," "Abie's Irish Rose," and "You've Got to Give 'Em Something to Remember You By," all of which go with a bang.

Florence Guest made an enormous success at Hulme Hippodrome with the two popular ballads "Killarney, the Blarney, and You," and "The End of the Lane," both of which numbers she will feature in Harry Russell's "Goody Two-Shoes" pantomime at Coventry this year.

Wallace McLintock, musical director of the Syncopated Orchestra, "The Broadway Follies," in Jazon and Montgomery's "On the Panel" revue, which is at the Hippodrome, Preston, this week, reports the great success of "Kentucky, Sure as You're Born," and "Pasadena." They are also introducing "Riviera Rose," "In Between the Showers," and "Just a Dream of You, Dear."

Jane Croft's beautiful voice was exercised with most telling effect at the London, Shoreditch, when she charmed all hearers with her glorious rendering of "The Golden West," which instantly "caught on" in the fullest acceptance of the term.

At the same house John Luxton delighted all hearers with "I Wonder What's Become of Sally?" a number brimful of appeal, which was encored again and again, and is one of the most effective hits that this accomplished vocalist has ever sung.

Eric Godley is making a sterling triumph with the London Band at the Islington Empire this week where he is singing "The Golden West." He is also playing the Palmadium, Palmers Green, and his rendering of this number gains him as big applause as at Islington.

A very interesting note is to hand from Bryan O'Sullivan, who is appearing in "Pledges" company this week at the Hippodrome, Ipswich. He states that the Irish valse ballad "Micky Donohue" is creating its usual success, and that the soprano has taken up the new Irish number "Killarney, the Blarney and You."

Many compliments were paid last week at the Granville, Walham Green, to Miller and Phlora on their delightful cameos. This week they are at Edinburgh, and "You're in Kentucky Sure as You're Born," although comparatively new to Scottish audiences, is creating a furore in the capital.

An interesting visitor to the house this week is that excellent performer Randolph Sutton, who is presenting his show "Spare Parts" at the Queen's, Poplar. He reports wonderful applause at every performance for "I Wonder What's Become of Sally?" and waxed enthusiastic over the new numbers which he heard for pantomime. "Sally," together with "Kentucky, Sure As You're Born," are to be his personal numbers in his pantomime "Jack and the Beanstalk" at the Grand, Plymouth, and he has also picked half-a-dozen "Wright" songs for his other principals.

Francis, Day & Hunter.

"Hum a Little Tune," which Donald Calthrop introduces into "Yoicks!" at the Kingsway with such artistry that his audiences find themselves willy nilly joining in the chorus, is now occupying a position of importance among the pantomime songs of the firm—songs which include, of course, "Chili Bom Bom," "When Lights are Low," "Shall I Have It Bobbed or Shingled?" "It Ain't Gonna Rain No Mo'," "Jog Along, Jasper," "Pottering Along," "I Love You," "June Night (Give Me a June Night, the Moonlight and You)," and, of course, "What'll I Do?"

A new chorus ballad by the author-composer of such winners as "I'll Turn Your Clouds to Sunbeams" and "Wherever You Are" will awake pleasurable anticipations, and such a one has been issued by the house, its title being "I'm Trying to Forget 'Love's Old Sweet Song.'"

"It Ain't Gonna Rain No Mo'" has been added by Sandy Powell to his current repertory with complete success.

"Pottering Along" has been introduced into the harmonious act of John Morris and Joy Vane with completely satisfactory results.

At Walham Green last week Violet Levy made a big hit with "Jog Along, Jasper," the refrain of which was taken up with gusto. At the same house Barbara Bartle's singing of "Somewhere in the World" gave keen enjoyment to its hearers.

Mona De-Rose, of "What Cheer!" Co., has of late been scoring on tour with "Dreamy Melody."

Eva Macdonald made a big hit a few days since at an important charity concert at the Hippodrome, Derby, with "When Lights are Low," a number she will introduce into the pantomime at the Grand, Derby, on Dec. 30.

"Haven't I Got the Glorious Sunshine?" is being introduced by Clifford Harcourt into "Love and Kisses" revue at the Southampton Hippodrome this week with splendid results.

Helene De Valois, the charming soprano, has at Castleton and Abertillery made a great hit with "Dreamy Melody," the instrumental accompaniment by Cecile De Valois (violin) and Leon De Valois (clarinet) leaving nothing to be desired but its repetition.

At the London Coliseum the Sisters Forde are once more enthusing audiences, the instrumental assistance given by Murray Pilcer's fine band in certain items of the firm being a thing of delight.

Keith Prowse

Daisy Wood scores with two numbers from this house, "Why Did I Kiss That Girl?" and "Oh! Eva," at the Chiswick Empire. Basil Sheldon writes from Birmingham:—"I put on 'Why Did I Kiss That Girl?' last week for the first time; it was an outstanding success. I am only sorry that I did not put it on before." Bert Elliott, of Ward and Elliott, says:—"'Why Did I Kiss That Girl?' will be a greater feature in the near future than hitherto. Last week the audience worked the chorus for us, it being quite unnecessary for us to sing at all."

Jos. Egglestone, producer of the "Sunrays," sends us a programme with five Keith Prowse numbers included, namely, "Down on the Farm," "Bells of the Sea," "I Came to Your Garden," "Why Did I Kiss That Girl?" and "Now That I Need You, You're Gone."

Alf. E. Dodds' famous Dixie Minstrels are successfully featuring "Oh! Eva," and "Why Did I Kiss That Girl?"

Will Warrington, bass baritone, reports from Manchester:—"I have already featured 'The Toby Jug' with great success, and feel sure this will be as big a winner as 'Bells of the Sea.' I have the 'Carrier's Courtship' in rehearsal for immediate production."

At the Palace, Hull, Keith and Joan Dingley find "Why Did I Kiss That Girl?" their biggest number. Betty and Vivien Heywood are also making a huge success with this number at the Grand Theatre, Birmingham.

Harry Rhodes, baritone, with Max Erard's wonder show, "The Menu," writes from the Theatre Royal, Wolverhampton:—"Just a line to say how pleased I am with your 'Bells of the Sea.' As I wrote before, it is one of the biggest successes I have had for years. Last week, at the New Theatre, Crewe, it was a tremendous success; it is the same this week." At the Grand, Nuneaton, Andrew Waterson, baritone, is making a big hit with "Bells of the Sea" in the famous "Merrymakers" Co.

The London Band made a special feature of "Why Did I Kiss That Girl?" and "Oh! Eva," at Islington.

At the moment "Just for a While" is in great demand. It is being featured by Doris Ashton at the Empire, Croydon; Estelle Marks at Stratford; in Lola Charm's super revue, "Hullo! Bubbles"; by Beatrice O'Connor in "Jig Saw" revue; Bernard Cooke in "London to New York" Co.; and by Ethel Bull at all her engagements.

Other numbers in great demand include "Half a Moon," "I'm a Long, Long Way From Home," "When the Clock Strikes 1—2—3—4," and "Teach Me" (duet).

Artists are invited to send 1s. 6d. for a selection of our numbers (style should be stated).

Lareine & Co., Ltd.

"The Ogo-Pogo" is being featured in numerous touring revues, including Lee White and Clay Smith's "Vogues of 1924," Bud Richie's "Dippy," Charlie Rich's "Bubble and Squeak," Thos. F. Convery's "On the Dole," Dick Ray's "Evening News," &c.

"Keep Her Away from the Cabaret" is a big hit with Wright, Connelly and Mac, at Finsbury Park Empire. Bond Rowell continues successfully to feature "You'll Be the One to be Sorry," which is also a hit with Aggie Nolan in "Wake Up."

Herbert La Martine, who was appearing at the Empire, Holborn, last week, uses "Get Your Dancing Shoes" with great success, and Katrina and Joan, who are appearing at the Alhambra this week, are featuring the firm's "Monday Morning Blues."

Peter Bernard.

George Stephenson, at Bewdsley, is doing "Gipsy Lady," which is going great. Harry Croydon is going great guns with "Bombay Rose" at Burnley. Dennis Appleby is encored nightly with "Why Do You Cry Over Me" at Newport. May Kilmartin is singing and broadcasting "Dear Old Pal" and "Why Do You Cry?" at Cardiff and through South Wales. Max Chappell makes a nightly feature of "What Could be Finer" and "Bombay Rose" at Cox's, Cardiff. Maurice Sheffield features "Down Where the West Begins" and "Gipsy Lady" and "I Ain't Comin' Back No Mo'" at the Marine Gardens, Edinburgh. Edward Shelton's orchestra is being encored with "Don't Build a Wall Round the Girl You Love" and "Dirty Face." The latter, being featured by Ernie Mayne, makes an excellent waltz, the American arrangement being particularly effective.

Orchestra leaders should send postal order for 1s. 6d. for our new song fox-trot—an American importation—entitled "Everything Gets My Goat," which has plenty of extra choruses.

FROM THE PROVINCES.

(Continued from page 9.)

music, pretty dresses, and clever dances. At the head of a strong company is Johnny Danvers, who is fun-maker in chief, well supported by Ted Cowan, Dan Booker, Edward Carlyon, Louis Holt, Gladys Carleton, Betty Bright, Jean Lester, and the 'Ullo Girls.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—The musical comedy farce, "The Dare Devil," is here. The cast is headed by popular George Mozart, supported by Pat Rennie, Alexander Dane, Sydney G. Smith, Ann Moya, Grace Ross, Marion Hallwood, and a smart Dare Devil chorus.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mr. Fred Reynolds is presenting a strong variety company here, including Selkirk's Juveniles, in "Clans of Bonnie Scotland." Other turns are given by Jack Edwin, comedian; Mack and Daisy, vocalists and dancers; Charles Thomas Trio, gymnastic act; Marie Biggs, vocalist; Martin Breedis, in feats of strength; and the Bros. Williams, comedians.

Mr. William De Lacey presents the revue "His Lucky Wife" at the Hippodrome, ACCRINGTON. It is a capital attraction, and is well staged and dressed. The cast includes William De Lacey, Amy Osborne, and Phil Dooley and Girls. At the Prince's is Max Ingram's masterpiece "Scaramouche."

It is unfortunate that the return visit to the Theatre Royal, BATH, of Mrs. Patrick Campbell and her company should clash with a general election week; but, notwithstanding, a large audience welcomed the distinguished actress on Monday in the exciting play, "The Thirteenth Chair." "The Second Mrs. Tanqueray" and "Magda" are also being played during the engagement. At the Palace is the revue, "British Made," with a strong cast, including Myrtle Grove, Fred Gwyn, and Bert Groves. The star attraction at the Pump Room concerts on Saturday will be the first appearance locally of that brilliant young violinist, William Primrose.

At Grand Opera House, BELFAST, Mr. Fred W. Warden presents "Gabrielle," with a clever cast, including Billie Barlow, Miss Sybil Colthurst, Bertram Dench, &c. The leading attraction at the Royal Hippodrome is supplied by Charles Austin and company, who appear with success in "Parker at Wembley." The Ten Loonies are paying another return visit; and Norman Carroll is a smart comedian and realistic impersonator. Will Dalton presents the musical comedy revue, "Oceans of Joy," at the Empire; and vaudeville at the Gaiety is sustained by the Archer Trio, in musical and vocal act; May and Betty Fuller; and Brent Bros., in novelty act.

At the Theatre Royal, BLACKBURN, Mr. B. A. Meyer presents "The Return of Sherlock Holmes," with Mr. Eille Norwood in the name part. Jackson Owen presents himself and full London company in "Episodes" at the Palace Theatre. At the Prince's Theatre are the Two La Rashas, Hilliard and partner, Les Valerions, Jim and Connie Roydells, Ford and Kyle, Roy Hicks, El Ray and Ginger, and Billy Rhodes.

Sybil Thorndike's principal company in "The Lie" is at the BLACKPOOL Opera House, with Dora Barton, Ethel O'Shea, Charles Thursby, F. Wyndham Goldie and Clarence Blakiston in the principal parts. The Blackpool Amateurs are at Grand Theatre, giving performances of "The Third Floor Back," and "The Man From Toronto." At the Palace of Varieties Frederic Bentley is presenting his revue "All in Favour."

At the Theatre Royal, BOLTON, Miss Ida Molesworth and Mr. Templer Powell present "White Cargo," with Fred Wright, Murray Carrington, and Kathleen Boutall in the principal parts. Variety is at the Grand, the company comprising Terry Wilson, Leah Victoria, Foy and Fey, Sharratt and Lang, Peel and Curtis, Arley and Alys, and Edgar Benyon.

At the Theatre Royal, BOURNEMOUTH, the attraction is "Stop Flirting." The company is exceptionally good, and includes Geoffrey Savile, Mabel Harley, Florence Bayfield, Gerald Seymour, and Phyllis Bourke, Edward Dignon, Rex O'Malley, and H. P. Owen.

At the Prince's Theatre, BRADFORD, Messrs. Herbert Clayton and Jack Waller present the musical comedy "Archie," with Miss Maidie Andrews and Norman Griffin in the principal parts; "Hollywood Follies," with Harry and Burton Lester, is at the Alhambra; whilst at the Palace is the revue "Rent Free," with Fred Wolgast, Mary Neil, Stanley Arthur, and Betty Warren prominently placed.

"In the Next Room" is at the Theatre Royal, BRIGHTON. The cast includes Haddon Mason, Brian Powley, Gwynne Whitley, Arthur Melville, and others. "Bonk" is at the Grand Theatre, with Johnson and Rickard, Clark and Janson, and Peggy Andrews in the cast. "Are You a Mason?" is at the West Pier Theatre, with Yourke Challoner in the lead. The Hippodrome presents "Little Nelly Kelly," with star company. The Palace Pier Theatre is closed.

At the Prince's Theatre, BRISTOL, a welcome return visit is being paid by Sir John Martin Harvey, who is giving four plays. On Monday and Tuesday was presented "The Only Way." Other plays will be "Richard III.," "David Garrick," and "The Corsican Brothers." At the Hippodrome, heading an excellent variety programme is the world-renowned dancer Michael Mordkin, in a divertissement with Julie Bekefi and company. Other prominent turns are Clarkson Rose, in a number of new songs; Griffith Bros., Ruby Sisters, The Fays, Barbette, and Fran Klint. At Bristol's Little Theatre the Repertory Company present A. E. Thomas' comedy "Her Husband's Wife." The play abounds in most remarkable and amusing situations, and is most ably performed. The Empire will reopen on Saturday, Nov. 1, with Mr. Harry Day's revue "Events."

At the New Theatre, CAMBRIDGE, the personal visit of Dennis Eadie, in "The Eternal Spring."

At the Grand Theatre, DERBY, the O'Mara Opera Company's repertoire consists of "Il Trovatore," "Rigoletto," "Tännhauser," "Carmen," "Romeo and Juliet," "The Bohemian Girl," and "Lily of Killarney." In addition to the great singer, Cynlais Gibbs, there are Mabel Dennis, Agnes Marshall, Jessie Clifford, Wilfred Davies, John Van Zyl, and A. McCarthy. There is an excellent show at the Hippodrome, where T. Elder Hearn presents "Rumours of 1924," a spectacular and amusing production. That first-rate comedian, Gus Chevalier (a great favourite here), is responsible for some clever comedy business, but mention must also be made of Mary Rigby, Tonie Ford, Daisy Dalton, Ernie Allen, Arthur Kingsley, The Wonder Kids (clever juveniles), and The Rumour Girls.

At the Lyceum, EDINBURGH, Mr. Gerald Lawrence and company are appearing in "Monsieur Beaucaire." Mr. Lawrence possesses natural advantages of figure and voice for the presentation of the name part, and he gave a particularly fine performance of the character of the debonair Frenchman. Miss Madge Compton's study of Lady Mary Carlisle is full of many charming touches of tenderness and grace. The other members of the cast are alike excellent, the acting of Mr. W. E. Holloway as the Duke of Winterset, Mr. Douglas Vigors as Mr. Rakel, and Mr. Wilson Coleman as Beau Nash being especially good. At the Royal, the revue, entitled "Red Hot," is the attraction, the cast including Kemp and Freeman, Evelyn Grace, Hilda Kirby, Howard Heeley, Lottie Jordan, Percy Horsfall, and the Monti Troupe of Dancers. The stage of the King's is occupied by the British National Opera Company, who are here for a fortnight's engagement. The Empire programme is that amusing revue "Mr. Tickle, M.P." Mr. Geo. Bass, in the title-rôle, is a host in himself; Miss Mollie Milne, Miss Betty Jumel, Miss Thelma Archer, Mr. Stanley Damerel, Mr. Will Beanland, and Mr. Maurice Turner all contribute to the success.

Clara Coverdale's revue, "10 to 1 On," is at the Hippodrome, HUDDERSFIELD. The cast includes Jimmy James, Jack Barrasford, Jack Regal, Ken Wood, Tony Wood, Rene Ray, Ray Wilton, Stella Dene, Dot Boston, and Clara Coverdale's Ten Little Dots and Ten St. Leger Girls. At the Palace is G. E. Williams' revue, "Crisps." The company are Dan Rayner, Little Vera Kitchen, Lew Hedges, Ida Conroy, the Two Alberts, Tom Dixon, Mollie Caddick, Vera Granville, Doris Masters, Hal Ready, and the Trocadero Girls.

The popular musical comedy, "The Belle of New York," is presented at the Grand, LEEDS, by J. Bannister Howard's company. Carson Hicks as Blinky Bill and Lily Lansdowne in the title part, are well supported by Bert Byrne (Ichabod Bronson), Eily Hazleton, and Ogna Hicks. Miss Phyllis Neilson-Terry is at the Royal with a revival of "Bella Donna," in which she gives a remarkably good performance as Mrs. Chepstow, and receives admirable assistance from Frank E. Petley (Dr. Isaacson), Edward Cooper (Baroudi), Francis Roberts (Nigel Armine), and Lydia Audre (Mrs. Marchmount). Tom Arnold, for Theo Productions, presents the musical revue, "The Melody Box," at the Empire. Freddie Forbes and Elsie Bowers are most successful and highly amusing. Features of the show are the dancing of Dorothy Neville and R. W. Willey, and the vocal contributions of Edris Coombs and Vernon Drake. Thos. F. Convery's revue, "On the Dole," is a strong attraction at the Hippodrome. Albert Burdon is the chief fun-maker, and excellent support is contributed by Jack Wakefield, Harry Clayton, Syd Railton, Johnny Kavanagh, Billy Russell, Vie Vivienne, and Ada Burdon. The Vaudeville Girls earn hearty applause for their very clever dancing.

The attraction at the LEICESTER Royal Opera House is the personal visit of Owen Nares in "Diplomacy." A strong cast includes Ben Webster, Dorothie Pidcock, Dino Galvani, Henry Crocker, Frances Doble, Hannah Kellogg, Joan Pereira, and Owen Nares. Frank Lindo's short season at the Theatre Royal is proving successful. "The Land of Promise" is being well played by Marion Wakefield, Mabel Maurice, E. W. Bretton, Maurice Millard, Newman Maurice, Frank Lindo, and Young Buffalo (Phillip Yale Drew). "Fags," a capital revue, presented by Cranston-Heath, is going well at the Palace. Charles Jones, Johnnie Walker and Mascot, Ruby Duval, Harry Merrylees, Phyll Sydney, Arthur Goddard, and Nell Grennan give a good account of themselves, abiy backed up by the remainder of the company. At the Pavilion, Jay Gair presents Dolly Ross and Co. in an entertaining revue, "Scallops." Reg. Heaton, Billy Watson, Bert Glenn, Maie O'Rell, Lal Lynn, Dolly Ross, and the Palladium Girls receive good applause.

Stanley Ravenscroft's company is at the Theatre Royal, NORWICH, with "Brown Sugar," a comedy burlesque. Fred Neilson's "Unemployed" is at the Hippodrome; Sidney and Adelaide and Leslie Paget are at the Thatched; and Lewis Davenport and the Welsh Quartet at the Regent. The centenary of the Norwich Triennial Musical Festival begins this morning with "Elijah," under the direction of Sir Henry Wood.

At the New Theatre, OXFORD, Andre Charlot and Jack Hulbert are presenting the revue "By the Way" (written by Ronald Jeans and Harold Simpson) prior to production in London. Special music by Vivian Ellis, lyrics by Graham John. A strong cast includes the popular artists Cicely Courtneidge, Toots Pounds, Harold French, and Jack Hulbert; also Celia Glynn, Babs Evelyn May, Ralph Roberts, &c., with the London Beauty Chorus. The revue is constructed and arranged by Paul Murray and Jack Hulbert and produced by Jack Hulbert. At the Playhouse the Oxford Players are staging Synge's "Deirdre of the Sorrows" for the first time in Oxford.

Messrs. Oswald Marshall and Frank Skinner's company appear at the Theatre Royal, PLYMOUTH, in Sutton Vane's play "Outward Bound." An excellent cast includes Mr. Oswald Marshall and Miss Angela Mackay. At the Repertory Rudolf Besier and May Edgington's "The Pride's Fall" is staged, with Miss Mabel Edwardes as Beatrice Audley, and Mr. Arthur Young as Andre le Briquet. Mr. Alfred Brandon, Miss Frances Waring, Miss Kilda McLeod, Mr. Eric Morden, Mr. John Durant, and Mr. John Findlay also have good parts. "Hot Pot" is presented at the Grand Theatre, with Reg. Bolton at the head of a talented company. The Palace reopens with the revue "French Follies." Fred Muller, Tony Williams, and the Sisters Reeve are the principals. Fred Le Cren's "Models and Muddles" is presented at the Alhambra, DEVONPORT, with the Brothers Oxo as principals; and the Hippodrome is closed for a week for the completion of redecoration.

The D'Oyly Carte Opera Co. are paying a welcome return visit to the Royal County Theatre, READING. The repertoire comprises "The Mikado," "H.M.S. Pinafore," "Ruddigore," "The Yeomen of the Guard," "Cox and Box." The Wild West Co. are presenting a Mexican musical mix-up entitled "The Hold-Up," featuring Bob Stevens, at the Palace Theatre. The cast also includes Emmie King and Joe Peterson (producer).

At the SMETHWICK Theatre Royal Mr. Harry Lees presents his revue "White Heather," the cast including George West, Messrs. Alec Foster, Theo Gammon, Mark Rivers, Keila Dalzell, James Frame, the Misses Dora Sefton and Sylvia Watt, and the Desmond Troupe of Dancers. Mr. Harry Shields in "Billy's Derby Sweep" is at the Empire. Charles Allison and Eva Dennis, in character and operatic studies, and two capital pictures are included in the bill. At the Coliseum Theatre are the Musical Maples in musical harmonics, and Gene Brant, eccentric comedian.

"Mrs. Gorringe's Necklace" is being played at the Ambassadors Theatre, SOUTHEND-ON-SEA, and "The Rodeo Girl" has been secured for the Hippodrome. The Royal Carl Rosa Opera Company is at the Palace Theatre, WESTCLIFF, with "Tales of Hoffmann" and other works.

At the Empire Theatre, SUNDERLAND, is Harry Day's revue, "Ideas." The chief fun-maker is Jack Clifford, a Scotch comedian, and another clever personage is Dan Young. The leading lady is Isabelle Dillon. Robert MacLachlan and Betty Maitland are also in the company. "Happy Days," a musical comedy revue, is at the Theatre Royal. The company appearing in it includes Arthur Turnbull, Kitty Gee, the Stebbing Trio, Stan. G. Pell, Claire Harvey, Allan Rochester, Hilda Leonard, Reg. Ward, the Eight Happy-Go-Lucky Girls, the Nalla Four, and The Rochesters. At the King's Theatre the popular broadcasting comedian, John Henry, supports a picture programme; and at the Avenue Theatre variety turns are provided by Bain and Hill, with a comedy pot-pourri act; and Allan and Gordon, vocalists and eccentric dancers.

The revue "Sign On" is presented at the Theatre Royal, WINDSOR, by King and Benson. The clever company is headed by King and Benson, who are responsible for much of the humour. They are supported by Paul Thomson, Gordon Finlay, Bert Rex, Olga Phillips, Ivy West, Sadie Foster, H. W. Larraman, and the Twelve Mascotte Girls.

At the Theatre Royal, YORK, "The Honourable Mr. Tawnish" is being played, with Dennis Neilson-Terry and Mary Glynne in the lead; and at the Empire is "Bill Out of Work," with Frank Dunlop and the Six Olracs as the principals.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

The Election!—A Plain Issue—Use your Vote—Help "Pat" to do the Hat Trick—More "No Ground" Bunkum—A Forthcoming Sensation—Poets on the Prowl.

The immense importance to showland, no less than to the Kingdom as a whole, of a stable and trustworthy Government, will, it is to be hoped, effectively banish the apathy that was manifested at the last Election by those who, being possessed of a vote, neglected to record it. The issue in the present Election is too momentous and vital to the welfare and security of the Empire at this juncture to be treated lightly by any good citizen, and if you are an elector, no excuse should serve to keep you from the polling booth—the only booth that really matters to-day!

A convincing Conservative majority affords the only adequate safeguard against the barren dreams and pregnant ills of Socialism, and the more sinister perils of crack-brained Communism, and in view of the fact that the present strength of the Liberal Party is such that it cannot hope for a working majority, to-day will mark a straight fight 'twixt the forces of Constitutional Government and Socialistic efforts at managing the affairs of the greatest Empire on earth.

If, as I hope, Mr. Baldwin's Government is returned to power, it is fair to assume that the country may look forward with considerably more confidence than of late to a gradual return to trade prosperity and settled conditions at home and abroad—a state of affairs which cannot but react favourably on the fair ground and its every allied interest.

The contest at Walsall, in which Showland, for reasons of its own, is, of course, primarily interested, is much more involved than was recently foreseen, but while, if Mr. Collins should succeed in retaining the seat, as I trust he may, it will be at the expense of a Conservative defeat, no one will begrudge that in this particular constituency so long as it involves defeat for the Red Flag.

Mr. Collins is well armed for the fray, and he will have no lack of voluntary helpers and motor transport to-day. Show folk have again rallied to his support, and their efforts, coupled again with the Guild's backing, should go far to ensure the safety of the seat.

I shall hope to read of Walsall that there is "no change," for Mr. Collins, in addition to being a thoroughly conscientious warden of the interests of his constituency, is unquestionably the man best fitted in every way to represent the showmen's interests in Parliament. It is true, as some of his colleagues have hitherto reminded me, that since the amusing debate on "the Performing Animals" Bill, in the course of which a comparison between Lions and "Lyons" provoked a certain amount of merriment, one has heard little of "Pat's" activities in the House. But for the edification of those who seem to look for more noise and commotion on the part of their member at Westminster, or who expect to be regaled with spectacular flights of oratory on his part, I would observe that "Pat" is not by any means as inactive in the House as his critics appear to suppose, and that, if he is not particularly demonstrative, I happen to know something of his work at Westminster, and that in his reserved and reticent fashion he has quietly accomplished a great deal for the welfare and progress of Showland quite apart from his labours and earnest vigilance to serve well and faithfully the electors of Walsall.

USE YOUR VOTE TO-DAY!

I have received a large number of letters from showmen as a result of my recent denunciation in these columns of the preposterous "No Guild—No Ground" agitation, which continues to look for some measure of support in the columns of a contemporary. The bulk of these communications—many of them of an extremely confidential character—have revealed many things in addition to having afforded me most valuable evidence on certain points and aspects of the Guild's modus operandi, and, while I do not propose to deal at length with the subject in the present issue, I will shed some further and possibly unexpected light upon the causes and effects of the controversy next week.

Meantime, I am sorry to observe that the Scottish secretary is among the latest victims of the "No Guild-No Ground" malady. I should be sorry indeed to think that he really possessed "a Bee in his Bonnet." It seems, if I read the signs aright, that the estimable Mr. Browne is, metaphorically speaking, "up in arms" against his worthy comrade-in-fairs, Mr. L. Gandz, who recently contributed an illuminating and vastly interesting addition to the debate on the vexed question, which was not at all to the liking of the guid Scots secretary aforesaid.

Says Mr. Browne:—"As a big supporter of 'No Guild—No Ground,' I will state my reasons for same. First, trades unionism stands for protection of its members. In our case, that protection is to see that we are not pushed off the fair grounds by outsiders. Secondly, it is the duty of the members to protect as far as possible their children who are to follow them in the business, as per Mr. Gandz's own admission. As an instance, I have been on a ground this summer where there were twelve tenants and fifty-two children. What chance of getting ground will these children have when they grow up if the Guild allows every Tom, Dick, and Harry to come along and still further overcrowd the business?"

Dearie me! The plaintive cry of all those children almost moves me to tears. I am tempted to carry the discussion a step further by enquiring whether, in the event of any or all of those fifty-two unhappy children being unable to obtain any ground when they grow up, assuming of course that, in the meantime, the Guild has, as Mr. Browne puts it, "allowed every Tom, Dick, and Harry to come along and still further overcrowd the business," how their own children in turn, and their children's children are likely to fare in generations to come? Verily, if the outlook is really anything like as terrible as the Scottish secretary rather gloomily supposes, the prospects for the grandchildren and the great grandchildren of those fifty-two luckless bairns would be inexpressibly bleak.

But Havers! and Blethers! Hoots-toots! Hoity-toity! and all the other quaint exclamations common to the dwellers in "Caledonia Stern and Wild," matters are not really half as bad as you think, my dear Mr. Guild Secretary for Scotland. You have just let your pen run away with you, or, perchance, allowed your imagination to play pranks with your better judgment. It *really* is nonsense, isn't it? After all, we all of us have to contend with the natural forces of evolution, and the healthy war of honest and open competition and the coming generation can usually be safely depended upon to look after itself. At all events, history has shown that it has generally succeeded in doing so, and of judging for itself into the bargain, to quote your ain immortal bard:—

"Kings may be blest, but Tam was glorious;
O'er a' the ills o' life—victorious."

The best and only certain cure for the competition bogey which, for some inexplicable reason, seems to leave a goodly proportion of showmen "scared stiff," is to "keep abreast of the times" and to pay rather more attention to detail as well as to endeavouring to gauge more accurately the public taste. To complain of the presence of foreigners—presumably non-members of the Guild—on the fair grounds is simply childish, and calculated to hold those whose constant wail it is up to ridicule; and the empty vapourings of those who would like to conserve the freedom of the Fair for the exclusive benefit of themselves and their heirs and successors for ever and ever, &c., &c., are almost too absurd to justify discussion. Some of us may yet live to see the slogan altered to "No Ground-No Guild."

The crazy efforts of the Showmen's Guild to pick and choose its members and to close its doors against any enterprising would-be showman on the pretext that the game is already overcrowded must inevitably "fizzle out" like a damp squib, and it may well be that the too tenacious inclination to persevere in its present indefensible attitude may yet land the Guild Executive into uncomfortably warm water.

I recently addressed a courteous invitation to the general secretary to outline the Guild's official view of the matter, but up to the moment of going to press that exalted being has evidently failed to discover an effective answer. Exactly what the powers-that-be (for the time being) at Bloxwich really think about the subject is, perhaps wisely, veiled in mystery—or more probably, uncertainty. But in case the fact may have escaped their notice, I am perhaps justified in pointing out to the Guild Executive that, leaving on one side for the moment the individual interests and importance of the Guild officials and of the big showmen principally concerned in framing the policy of the Guild, there is quite a large body of showmen consisting of the rank and file—a big, if somewhat obscure, army of subscribing "lookers-on" in the pit and gallery, as it were—who somehow or another are by no means unanimous in praise of their Guild and its works.

It is melancholy to reflect, from the letters which I am constantly receiving from ordinary, common-or-garden members of the Guild, that there should seem to be—shall I say?—"a rift in the lute" somewhere, and I can hardly doubt, from what certain showmen have confided to me, that "a fly in the ointment" does actually exist. Strange as it may appear, there are goodly numbers of showmen who do not seem to regard certain of their leaders precisely as "heaven-sent geniuses," and some of my correspondents are frankly and freely impolite in their reference to some of the Guild officials.

In most instances, however, those who come to me with their troubles and grievances are obviously and genuinely afraid of the big men in the Guild. They "grouse" and bitterly lament the fact that they simply *dare* not offend these, since they have it i ntheir power to retaliate in numerous unpleasant directions. Most of them hanker after a change in the official personnel of the Guild, and many of them are fervently anxious to have many matters remedied. The Guild must recognise the presence of considerable and growing disaffection in its ranks, and that the only remedy for this is to be found in a closer and more considerate regard for the interests of that body of its members which is sometimes contemptuously referred to as "the small fry."

As soon as it is completed, probably in December next, or, at latest, in the very early part of the New Year, a well-known publishing house will issue a new book by "The Caravanner," dealing with some remarkably interesting secret history of show life. It is not too much to say that the work in question, which will contain a wealth of fact, reminiscence, and anecdote, coupled with some very entertaining sidelights on the personalia and inner workings of the Showmen's Guild, will create something of a sensation in show circles, and I rather fancy that not even an official ban upon its circulation will prevent its being read with avidity by every Guild member and every showman in the kingdom. But of this more anon!

I had hoped that we had finished for this year, at least, with the tame poet, who, in newspaper circles, seldom survives the spring, but I am disillusioned. Up Ow'dham way poets, prompted maybe by the refreshing electioneering presence in their midst of charming Lady "Di," have broken out afresh with, of all things, an Ode to the "W.F." paper. As the initials are not those of the British Fascisti, I take it that this is meant for a contemporary journal.

'Tis too rich altogether to be missed, and I cannot find it in my heart to begrudge the object of the poet's paens of praise a free advertisement. These matters are of such weight and import to the progress and general welfare of the show business that they deserve the very widest publicity. So here goes!

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The paper fair teems with advice like a mother.
"So up with your glasses, to the "World's Fair" we'll drink,
And its editor, Mr. Mellor, he deserves it, I think,
For the good work that's done, why, the value's untold,
It's honestly worth more than its full weight in gold."

Stay! I quite forgot to add that:—
"Guild business and social events are all there,
Births, marriages, or deaths also inserted with care."

You will rejoice to learn that "the paper fair teems with advice," and after reading the "Ode," I cheerfully agree that its editor certainly deserves anything. Indeed, this very day at lunch I will open a bottle of "Pommery" in his honour, as well as to the perpetrator of an Ode that should have been entitled "The Dawn of a New Era."

I have not laughed so long and loudly for many a year, but lest the poet may feel tempted to invade Wellington-street, I will good-naturedly warn him that "we shoot at sight."

THE SHOWMAN'S DIARY.

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51 c/m **UNDRESSED DOLLS,** fully jointed	... ...	36/-	dozen.
43 c/m **UNDRESSED DOLLS,** fully jointed	... ...	33/-	dozen.
38 c/m **DRESSED DOLLS,** stiff jointed	... ...	27/-	dozen.
33 c/m **DRESSED DOLLS,** stiff jointed	... ...	11/-	dozen.
28 c/m **BABY DOLL,** fine quality	... ...	12/-	dozen.
24 c/m **BABY DOLL,** fine quality	... ...	8/6	dozen.
4 **BOTTLE CRUET** 18/- doz.	**4 BOTTLE CRUET,** square,	22/-	doz.
NICKEL TOP BUTTER DISHES	... ...	10/6	dozen.
THREE-PIECE BUTTER DISHES	... ...	8/- & 10/-	dozen.
NICKEL RIM HOBNAIL SALAD BOWLS	... ...	18/-	dozen.
PEPPER, SALT AND MUSTARD CRUETS	... ...	4/6	dozen.
45 c/m **BEARS,** growlers, 33/- dz.	**28 c/m BEARS,** squeakers,	14/-	dz.
SUGAR SIFTERS, 27/- dozen.	**PEPPERS AND SALTS,**	14/-	dozen.
HELMET PIN CUSHIONS	... ...	8/6	dozen.
ASSORTED COLOURED VASES	... ...	6/6	dozen.
NICKEL BOTTOM GLASS CAKE STANDS	... ...	16/6	dozen.
DOUBLE-SIDED SHAVING SETS	... ...	15/-	dozen.
CUPS AND SAUCERS, 4/- doz.	**JAZZ NECKLETS,**	8/6 & 16/-	doz.
SINGLE LONG-HANDLE HALL SETS	... ...	10/6	dozen.
SINGLE BRUSH SET	... ...	8/-	dozen.
2 BLADE PENKNIVES (1 doz. card)	... ...	4/6	dozen.
HANGING MIRRORS, 16/- & 26/- gross.	**MUSICAL TOPS,**	18/-	grs.
MONEY BOXES, 6/- & 7/6 grs.	**LOTTOES IN MATCHBOX,**	4/6	grs.
ASSORTED TIN TOYS, 15/- gross.	**EYEGLASSES,**	4/6	gross.
PIN TRAYS, 7/6 grs.	**PLATINOID SINGLE-STONE RINGS,**	8/6	grs.
BROOCHES, BRILLIANT	... ...	8/6	gross.
AMBER GLASS CIGARETTE HOLDERS	... ...	7/6	gross.
GLASS BANGLES, assorted colours	... ...	8/6	gross.
COLOURED-HANDLE TOOTH BRUSHES	... ...	36/-	gross.
MANICURE SETS, 5/- & 8/- each.	**MIDGET CLOCKS,**	15/-	dozen.
WATCHES, 2/6 each.	**FOLDING SCISSORS,**	15/-	gross.
CAKE KNIVES	... ...	10/-	dozen.
ASSORTED CIGARETTE CASES	... ...	42/-	gross.
ASSORTED RUBBER ANIMALS	... ...	5/-	dozen.

CARNIVAL NOVELTIES.

STREAMERS, 7/- per 1,000.	Case lots of 10,000, 6/- per 1,000.
PIERROT HATS, 15/- gross.	**BUTTERFLY HATS,** 18/- gross.
HATS WITH LONG RIBBONS	... ... 15/- gross.
HATS WITH GREEN LEAF	... ... 12/- gross.
JOCKEY HATS, 7/6 gross.	**MINIATURE TOP HATS,** 12/- gross.
BEST CREPE HAT, 24/- gross.	**LARGE LADIES' HAT,** 48/- gross.
PARASOLS, 14/- gross.	**TRI-COLOR TRUMPETS,** 8/- & 10/- gross.
TEASERS, 9/- gross.	**TELESCOPIC WAVERS,** 9/- gross.
MASKS, 15/- & 36/- gross.	**SQUEAKING CIGARETTES,** 2/6 gross.
CLAPPERS, 8/6 gross.	**RATTLES,** 8/- gross.
LARGE SNOWBALLS, 8/- gross.	**JAPANESE FANS,** 15/- gross.
THROW BALLS, 2/- per 100	**FEATHER DARTS,** 4/6 gross.

BALLOONS.

40 c/m, 4/6 grs.	**50 c/m,** 7/6 grs.	**60 c/m,** 9/6 grs.	**120 c/m,** 36/- grs.
50 c/m DOUBLE COLOUR, 9/- grs.		**60 c/m DOUBLE COLOUR,** 13/- grs.	
MEDIUM AIRSHIPS, 7/6 gross.		**LARGE AIRSHIPS,** 13/- gross.	

We have in stock hundreds of other lines. Your enquiries will be attended to most satisfactorily. We guarantee all orders despatched on receipt of orders. All orders CARRIAGE PAID ABOVE £10. Sample order of 10/-, 20/-, £2, £5, and upwards sent any distance. Cash with order.

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FOOTLIGHT FLASHES.

"THE SEA HAWK."

Feldman's stirring song, "The Sea Hawk," written specially for the film edition of Sabatini's great novel of that name, won golden opinions from everybody privileged to view the trade show last week. "The Sea Hawk" lends a marvellously realistic atmosphere to the wonderful film; it is suggestive of Wagner in his most impressive moods, and a finer song has never been written for a picture. The music is the composition of J. A. Tunbridge, and the lyric is the clever work of P. M. Rogers, of First National's publicity department, and Eric Valentine, of the Feldman staff. Cinemas all over the United Kingdom should do enormous business with "The Sea Hawk," both in film and song.

CALIFORNIA, HERE I COME.

"MORE THAN PLEASED."

Billee Conway, who appears with "Comedy" concert party, recently worked the new Feldman winner "From One Till Two," and is "more than pleased with the result." Other winners from the House of Hits which Miss Conway has been featuring lately with great success are "Big Brother," "Who's Sorry Now?" and "When Will the Sun Shine For Me?"

SAY IT WITH A UKULELE.

FROM OULD IRELAND.

Writing from the Tivoli, Dublin, Rosa Lee, the immaculate and versatile comedienne and dancer, says she is featuring two splendid numbers in "More" and "A Smile Will Go a Long, Long Way." These, she adds, are great successes, and helped her to score a big hit at the Tivoli.

FROM ONE TILL TWO.

A FINE TENOR.

"Smilin' Through," Feldman's great ballad, is admirably suited to Eric Randolph's fine, appealing tenor voice. He scored a wonderful hit at Shepherd's Bush Empire last week with this beautiful number.

MAYBE, HE'LL WRITE ME.

A NOVEL MEDLEY.

The Three Argentas, who recently concluded a twenty weeks season at Morecambe Winter Gardens, are, without a doubt, "live-wire wizards of the banjo." Their latest enterprise is a chorus medley, entirely composed of Feldman winners, these including "When Will the Sun Shine for Me?" and "A Smile Will Go a Long, Long Way." Wherever they go the talented Argentas add materially to the gaiety of their audiences.

TURNED UP.

A NIB.

Derek Dare, who truthfully describes himself as "the Feldman Nib," is appearing with "It's Quite Alright" revue (and believe us, it is!). Mr. Dare's entire repertoire consists of Feldman numbers, and at the Grand Theatre, Limerick, and the Opera House, Londonderry, recently, he created a furore with "I'm Gonna Bring a Watermelon," "Monty," and the ever-green "Good Time With the Girls."

HEAR

SYBIL VANE

The Wonderful Anglo-American Prima Donna,

IN

PUT AWAY A LITTLE RAY OF SUNSHINE

A SMILE WILL GO A LONG, LONG WAY

YOU'RE A MILLION MILES FROM NOWHERE

AT THE

VICTORIA PALACE,

THIS WEEK.

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

COMEDIAN-PRODUCER'S SUCCESS.

George E. Murray, the comedian-producer of Prosperity concert party, is making a great hit with several Feldman winners, among these being "Bungle, the Terror of the Jungle," "Turned Up," and "I Love Kids." In addition Arthur George, light comedian, works "Give Over" and "Harmony Baby" with gratifying results, and Lily Martell, soubrette, scores with "Dancin' Fool." The company shines in "California, Here I Come" and other Feldman hits, which are worked as concerted items.

GO 'LONG MULE.

"PIMPLE'S CO."

Rene Dess, the charming soprano of "Pimple's Co.," will shortly introduce into the show "When Will the Sun Shine for Me?" and "Wonderful Kingdom of Dreams," two highly successful Feldman numbers.

MUSICAL BURGLARS.

That bright show of music and burlesque presented by the Musical Burglars is all the brighter for their spirited rendering of "Horsey." At the Tivoli, Dublin, last week, it brought the house down!

WHEN WILL THE SUN SHINE FOR ME?

"UP THE RIVER."

Donald Keir's "Up the River" revue was a great attraction at the Metropolitan last week, and Feldmanism was well represented by Daphne Jay, who featured "Broadway Strut," and by the Six Maxine Girls, who had a sure winner in "Goin' South."

DOES THE SPEARMINT LOSE ITS FLAVOUR?

BOOKED.

Chas. Tempest, the "laughing dame comedian," has been booked for panto. with R. A. Maddox. Mr. Tempest will make a special feature of Feldman's latest numbers.

IF I CAN'T SING ABOUT MY MAMMY.

RESIDENT PANTO.

Charming Betty Yorke will be principal girl in the "Forty Thieves," Reading's resident panto., this season. At present Miss Yorke is featuring "If It Takes a Thousand Years" in duet, and when in panto. will continue to Feldmanise.

I'M GONNA BRING A WATERMELON.

DOROTHY WARD SCORES AGAIN!

When a top-of-the-bill artist features Feldman numbers *consistently*, it is surely one of the greatest tributes that could be paid the famous House of Hits! Dorothy Ward, whose star is for ever in the ascendant, is at present scoring even more than her usual great success with four of the finest winners that ever came out of a publishing house. The four hits in question are: "California, Here I Come," "From One Till Two," "Put Away a Little Ray of Sunshine," and a wonderful Irish song, with a charm all its own. Miss Ward is an expert judge of good song material!

SMASHING PANTO HITS NOW READY!

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